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Deferred discussion on a communication by D. J. BLAICKLEY, Esq., "Respecting a Point in the Theory of Brass Instruments."

Five o'clock. Paper by GEORGE BULLEN, Esq., "On the Galin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education."

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1878.

"GOD SAVE THE KING."

BY WILLIAM H. CUMMINGS.

Ich muss den Engländern ein wenig zeigen, was in dem "God save the King," für ein Segen ist. (I must show the English a little what a blessing they have in their "God save the King.")—BEETHOVEN'S *Diary*, 1813.

It might have been hoped that the question of the authorship of "God save the King" would have been permitted to rest in peace for some years to come, but a curiously inaccurate letter addressed to the *Times* (February 1) by Lord Houghton has raised a storm of discussion in which all the absurd theories and statements of past years have been reproduced and re-aired, to the astonishment of the many, and to the amusement of the few who are familiar with the subject and its surroundings. So numerous and so phantomlike are many of the wild lucubrations referred to that one is forcibly reminded of the song sung by *Timotheus* in the ears of Alexander and the lovely *Thais*:—

Behold a ghastly band,
Each a torch in his hand!
These are Grecian ghosts, that in battle were slain,
And unburied remain
Inglorious on the plain.

In May 1875 I contributed a paper on "God save the King" to the *Concordia* journal, briefly recapitulating some of the salient features of the various theories which had been promulgated, and also endeavouring to lead up to the conclusion that the music was probably originally a portion of some composition by Dr. John Bull, but that it was adopted and remodelled by Henry Carey to fit it to the words which form our National Anthem. Since the appearance of the article in the *Concordia* I have acquired additional, and, as I think, important, information, which I shall now make public, in the hope that it may do something towards laying the ghosts which still "usurp the time of night." But it will be necessary to begin at the commencement and tell the whole story. Some may ask whether the question is of sufficient importance, and be perhaps inclined to agree with the view expressed by a recent writer in the *Pall Mall Gazette* (February 7), who says, "The air is no more worth quarrelling about than are the words; the melody is poor and trivial;" but, encouraged by the opinion of Beethoven, as quoted at the head of this article, I shall endeavour to throw a little more light on the subject, and to show above all that the music, whatever its merits, is certainly the product of our native air and of native talent.

The muddle and almost hopeless confusion which has grown up in connection with the inquiry as to the origin of the music of "God save the King" is entirely due to the patriotic and well-meant endeavours of Richard Clark, a bass singer in the Chapels Royal, Westminster Abbey, and St. Paul's Cathedral, who died in the year 1856.

Unfortunately Clark was apt to dream romances, and not less persistent in his endeavours to prove them actual facts. He was the author of the well-known and oft-refuted myth respecting Handel's so-called "Harmonious Blacksmith" air; indeed in this instance he procured very weighty evidence in the shape of a ponderous blacksmith's anvil and hammer, evidence which he supposed would crush every argument and adverse fact; but mind proved superior to matter. Another instance of his proneness to romance was a supposed discovery that the

catch "Jack, thou'rt a toper" was written by Tom Brown for Purcell, and bore references to the composer's presumed habits of dissipation, also to his friend and former master Dr. Blow, and to Purcell's wife. This bubble I have recently had the satisfaction to completely dispose of. Other myths of Clark's could be cited, but enough has been said to show that his statements must be read with caution and not accepted without proof.

In 1814 Clark published a work which now lies before me, entitled "The Words of the Most Popular Pieces performed at the Glee Club," &c. In the preface to this book he says, "Difference of opinion has prevailed in the musical world respecting the composition of the popular air and words of 'God save the King;' some account of both may not be uninteresting. Such as strikes the editor as worthy of consideration is submitted, and in the language of George Saville Carey, by whom it is given, in vindication of his father, for whom he claims the honour of this national song, and to which, it would seem, that he is justly entitled." Clark then gives a biography of Henry Carey,* and the son's vindication of his father's claims, in which all the evidence it was possible to adduce is brought forward to prove that Henry Carey wrote the music and words of "God save the King;" but the consideration of these claims we shall defer for the present. Clark concludes the special pleading on behalf of Carey with the following statement of his own: "John Ward speaks of 'God save the King' in his account of the Professors of Gresham College, published 1740, where he gives a catalogue of Dr. Pepusch's music as follows: 'No. xviii. 2 vols. 4to. Vol. I. folio 56. "God save the King," which is all that is there mentioned of it. It has been thought to be a variation of that gentleman's composed on the above tune, but the editor has not been able, at present, to meet with it.'†

The above, as I have already stated, was published in 1814; eight years afterwards, in 1822, Clark published another book, called, "An Account of the National Anthem entitled 'God save the King!'" with authorities taken from Sion College Library, the ancient records of the Merchant Tailor's Company, the old Checque-book of His Majesty's Chapel, &c. &c. &c. Selected, edited, and arranged by Richard Clark." In this book, which he dedicated to the "Master, Wardens, and Court of Assistants to the Worshipful Company of Merchant Tailors," he entirely discards his previous theory that Carey was the author of "God save the King," and boldly asserts that it was specially composed by Dr. John Bull for an entertainment given by the Company to King James I. on July 16, 1607. Clark proceeds to give various interesting extracts, one of them fully proving that Dr. John Bull performed on a "very rich pair of organs" before the King at that feast.

The account is taken from the ancient records of the Merchant Taylors Company, and runs as follows: "On Thursday, July 16, 1607, His Majesty King James the First, Prince Henry, and many honourable persons dined at the Merchant Tailors' Hall. . . . At the upper end of the Hall there was set a chair of estate, where his Majesty sat and viewed the Hall; and a very proper child, well spoken, being clothed like an angel of gladness, with a taper of frankincense burning in his hand, delivered a short speech, containing xviii. verses, devised by Mr. Ben. Johnson, which pleased his Majesty marvellously well: and

* A writer in the *Times* (February 15) asserts that Carey spelt his name "Cary;" I can affirm the contrary, having some hundred works published by himself. "Carey" was the spelling adopted by himself, his widow, and his son John Saville Carey.

† Mr. Southgate, in the *Times* (February 15), says, "A letter in the *Gentleman's Magazine*, 1816, first directed Clark's attention to Ward's 'Lives of the Gresham Professors.'" Clearly this is a mistake.

upon either side of the hall, in the windows near the upper end, were galleries, or seats made for music, in either of which were seven singular choice musicians, playing on their lutes, and in the ship, which did hang aloft in the hall, three rare men and very skilful, who song to his Majesty, and over the King, sonnets, and loud musique, wherein it is to be remembered, that the multitude and noyse was so great that the lutes nor songs could hardly be heard or understood; and then his Majesty went up into the King's chamber, where he dined alone at a table which was provided only for his Majesty and the Queen (but the Queen came not), in which chamber were placed a very rich pair of organs, whereupon Mr. John Bull, Doctor of Music, and a brother of this company, did play all the dinnertime; and Mr. Nathaniel Gyles, Master of the Children of the King's Chapel, together with Dr. Montague, Bishop of Bath and Wells, and Dean of his Majesty's Chapels, Lenard Davis, Sub-Dean, and divers synging men, Robert Stone, William Byrde, Richard Granwell, Crie. Sharpe, Edmund Browne, Thos. Woodson, Henrie Eveseede, Robert Allison, Jo. Hewlett, Richard Plumley, Thos. Goolde, William Laws, Elway Bevin and Orlando Gibbons, Gen. extraordinary, and the children of the said chapel, did sing melodious songs at the said dinner; after all which, his Majesty came down to the great hall, and sitting in his chair of estate, did heear a melodious song of farewell by the three rare men in the shippe, being apparelled in watchet silk, like seamen; which song so pleased his Majesty, that he caused the same to be sung three times over." "Dr. Bull, and Mr. Nathaniel Gyles admitted into the lyvery of this company. Also at this court the company have accepted and taken Mr. John Bull, Doctor of Musique, and a brother of this company, into the clothing and livery of the company. Also, they have accepted and taken Mr. Nathaniel Gyles, who hath his grace to be Doctor of Musique, and is Master of the Children of the King's Chapell, into the freedom of this society, and into the clothing and lyvery of the same; and it is ordered that they shall be placed in the lyvery next unto the Assistant; and note, that the lyvery-hoods were put upon their shoulders, but neither of them sworn; and the Company are contented to shew their favour unto them for their paynes when the King and Prince dined at their Hall, and their love and kindness in bestowing the musique which was performed by them, their associates, and children, in the King's chamber gratis: whereas the musicians in the great hall exacted unreasonable sums of the Company for the same, and therefore the Company mean not that this calling of Mr. Dr. Bull and Mr. Nathaniel Gyles into the Lyvery hath any burthen or charge unto them further than shall stand with their own good liking."

The foregoing account is taken from the Archives of the Merchant Taylors Company, and Clark supplements it with the following from Howe's continuation of Stow's "Annals":—"The King, during this and the election of the new Maister and Wardens, stodee in a newe window made for that purpose; and with a gracious kingly aspect, behelde all their cerimonies: and being descended into the hall to depart, his majestie and the Prince were then again presented with like musique of voyces and instruments, and speeches, as at the first entrance. The musique consisted of twelve lutes, equally divided, 6 and 6 in a window on either side the hall, and in the ayre between them were a gallant shippe triumphant, wherein were three rare menne like

sailors, being eminent for voice and skill, who in their several songs were assisted and seconded by the cunning lutanist. There was also in the hall, the musique of the city; and in the upper chamber, the children of his Majesties Chappell song a grace at the King's table, and whilst the King sat at dinner, John Bull, Doctor of Musique, one of the organists of his Maiesties Chappel Royal, and free of the Merchant Tailors, being in a citizen's gown, cappe, and hood, plaied most excellent melody upon a small pair of organs placed there for that purpose onely, concerning the bountie of the feast, and plentie of all things as well for pleasant princely entertainments of the King, the prince, the nobility, and the rest, where were very many braue courtiers and other gallants, as were most rare and excellent. The Company of Merchant Tailors also after that gaue very kind respect, with full and honourable reward unto every man, according to their highest measure of desert, that did them any service or kindness, either by voice or instruments, making of speeches, or setting of songs or otherwise."

Clark's comment on all this is: "Not one of the speeches, songs, sonnets, or music, that was performed at that great entertainment, is to be met with;" and yet he apparently believed the wholly unwarranted statement he was the first to make, that "God save the King" was composed for that particular occasion and then sung in Merchant Taylors' Hall. Clark's unproved assertion has been accepted with avidity, and frequently quoted as a fact, sometimes by gentlemen who from their position could have readily ascertained its worthlessness; the most noteworthy instance was on the occasion of the Prince of Wales dining with the Merchant Taylors Company, April 6, 1875, when the Master said, "Permit me to remind you that in 1607 Ben Jonson wrote, and Dr. John Bull added music to, 'God save the King.'"

As we have seen, the only approach to a particularisation of the music which was performed on the occasion of the banquet to King James is to be found in the word or title *Grace*. The identification even of this piece is quite impossible, although Clark argues that as Byrde was one of the singers, and also the composer of "Non nobis, Domine," it must have been his music which was performed. I confess I do not see the force of the argument.

We must return to Clark's book, and call attention to what he brings forward as a second proof that Bull composed "God save the King," in a succeeding article.

(To be continued.)

STERNDALÉ BENNETT'S PIANOFORTE MUSIC.

By H. H. STATHAM.

THE contrast between the respect in which the works of Bennett are held by musicians and the more musically cultivated of amateurs, and the singular ignorance as to his claims to this respect exhibited by the numerous class who describe themselves as "fond of music," is not very difficult to account for. The composer belonged to that class of artists who are specially interesting to those who are, partially at least, artists themselves, in their feeling if not in their power of production. Ordinary listeners hear his praises with the same kind of curiosity with which ordinary novel-readers hear literary men speak of Jane Austen, or ordinary devourers of romantic poetry hear of Matthew Arnold. The "May Queen" has more in it that the popular mind can lay hold of than any other of his works, and accordingly to the average amateur

* Mr. Southgate quotes this passage as if from "old John Stow's annals;" an impossibility, as Stow died in 1605, two years before the banquet took place.

Bennett is the composer of the "May Queen," "The Woman of Samaria" the average amateur has heard, and thinks it "dry," the rather that he is told so by the papers. He feels, and so far feels correctly, that the weight and force of the great composers of Oratorio are not there, that he gets something different from what he expects when he goes to hear an Oratorio. He does not perceive that in this specialty, this "difference," lies the very interest and individuality of the work.

But the average amateur has at least heard of, and probably heard, the two works just named. What he has not heard, and what, strange to say, many musicians seem hardly to recognise, is that Sterndale Bennett left quite a large portfolio of solo pianoforte music of the purest and highest style, and which, in addition to its intrinsic beauty, has a special interest as illustrating the branch of the art to which the composer's own genius and predilection seem most to have turned; for he was more essentially a pianist and a pianoforte-writer than he was anything else, and his works of this class exhibit in a very marked manner the characteristics most essential to pianoforte writing, and which distinguish it from any other medium of musical expression. About these works, comprising more than thirty compositions, including four Concertos, a Sonata on a very large scale, and other very important productions, we propose to say a few words, in the hope of drawing the attention of the large class of pianoforte-playing amateurs to what they certainly ought to be more familiar with.

The first Pianoforte Concerto, which heads the list, and was written while the composer was still a pupil at the Royal Academy of Music, though already showing the hand of a master in its perfectly clear and finished form, and the perception of the genius of the instrument, which is evinced throughout it, is obviously written under the influence of Mendelssohn, then himself a young composer, whose new and fresh style was making itself felt as a model: the Scherzo Finale alone showing rather more of the influence of Beethoven. In short, the composer had not fairly come to his style in his first published work, as composers very seldom do; and both this and the next work, the Capriccio in D minor, dedicated to Cipriani Potter, would, as far as they go, give colour to the prevalent misconception that Bennett was only a kind of lesser Mendelssohn. Yet, even here, those who have become familiar with his matured style as a writer for the pianoforte will have no difficulty in recognising tendencies, both in regard to harmonic combinations and to the mechanical treatment of the instrument, which were afterwards to develop into characteristics of his style. The following passage from the slow movement of the Concerto, for instance—



where the C of the horns is obviously the "root" of the pianoforte arpeggio commencing on D flat, shows already that leaning towards what may be called the "vertical" method of harmony which renders his writings such a mine of examples for modern musical theorists. Such a passage as this, from the first Allegro—



shows already the preference for extended intervals in brilliant passages which contribute so much to the glitter (and difficulty) of his bravura writing. And, however he was dependent on Mendelssohn for his general inspiration in this first Concerto, he had already surpassed his model in a most important element of Concerto writing, the invention of effective figures for display of the instrument. The Rondo of Mendelssohn's G minor Concerto (which it is the custom to call the most important Concerto since Beethoven) will probably never fail to stir an audience with its gay and brilliant theme; but the "passages" in the whole Concerto are far less brilliant, as passages—far less original and varied in form—than those in this youthful work of Bennett's. The theme of the Capriccio in D minor, his next work, is one which almost every one would be inclined to set down to Mendelssohn—it has far too much of "mimicry;" but the composer's own manner begins to assert itself in the development of the movement, especially in a certain jocose vein peculiar to himself, of which the passage—



(to be played in a light, sharp, touch-and-go manner) is a specimen, and which crops up often in his later pianoforte writings, and scarcely needs the conventional direction "giocoso."

But a further consideration of Bennett's pianoforte compositions in their chronological sequence shows plainly that his apparent Mendelssohnian manner was only really a characteristic of his first works, before his true individuality had begun to assert itself. In fact, if he is to be compared with other composers, his affinity is much more with Mozart than with Mendelssohn. He is for the most part in a position of tacit protest against the modern orchestral treatment of the piano, the school of big chords and octave passages and the use of the pedal. He is too fond of the delicacies of touch and of phrasing to lose them in a battery of sound. And in regard to musical form generally, he is much more allied to the grace and finish of Mozart, expressed in purely abstract music, than to the imaginative and dramatic school. His view of his art intellectually seems to

be much the same as that of Mozart: music is an art intended to give pleasure to the ear and the mind through melodies and proportions of tone-relation which are physically pleasing to the ear, and which suggest to the mind undefined ideas of grace and beauty and a certain harmonious fitness of proportion. There is a degree of poetic meaning or pictorial colouring at times, no doubt, which is essentially modern, and quite apart from anything possible in Mozart's day; but this is rarely allowed to disturb the purely musical form of the composition. The poetic idea furnishes a name for the piece, a sort of starting-point for the composer's idea, and that is all. This balance between the musical and poetic motive is beautifully illustrated in the slow movements of the Third and Fourth Concertos; the latter the well-known "Barcarole," the former the movement which he himself called the "Sleep-walking Scene." The suggestion in the latter case is interesting when we come to know it, but our enjoyment of the music is hardly increased by the knowledge; it is independent of any explanation, and carries its own meaning with it. The whole Concerto is a complete contradiction of what may be called the Mendelssohnian theory about Bennett, being in fact as much Mozartish in form as a composition could be which includes so many "modern touches" of harmonic combination and progression, and containing points in Mozart's own way which he might have gladly owned. The Fourth Concerto affords not even such points of comparison; it may be said to be purely Sterndale Bennett in feeling, style, and mechanical treatment of the solo instrument. And a noble and beautiful work it is, full of effective points in the combination of orchestra and piano, and written in the broadest and most elevated "Concerto style"—a style which, in its essential qualities, does not admit of too much of prettiness or sentiment, except in the slow movement, which is generally the portion where the sternest composer descends a little from the lofty pedestal of the broad Concerto style, and indulges his hearers with a little bit of romance; and how Bennett did this in the F minor Concerto we all know, for this movement at least has become almost of popular renown.

But our object here is rather to speak of the solo pianoforte music, which is mostly on a chamber scale, and within the reach of general players, than of the concert-room music. The next item is the "Three Musical Sketches," also one of the best-known works, probably in great measure through the pieces having distinctive titles (the "Lake," "Millstream," and "Fountain"), which remain in people's minds; though here again the music is in reality only nominally dependent on the suggested idea for its interest. Some additional suggestiveness is given by the title of the "Lake," perhaps, to the broad level character of this dreamy movement, and to the exquisite passage at the close, where the last undulations seem to die on the shore before complete calm ensues:—



a bit we quote just to remind the reader who remembers it of the effect of the happily placed G sharp

against the chord of A minor at *, a cunning touch which the ear listens for with renewed delight every time it is heard. But the "Millstream" and "Fountain" are really studies in the Toccata style, and would be as charming without the names, the latter especially, which is said to have had a remarkable effect in the composer's own hands. It is seldom we meet with a bit of pianoforte music so sparkling and effective as to charm the duldest hearer, and at the same time so remarkable in its style and handling as to have interest for the most accomplished musician.

In the "Six Studies in the Form of Capriccios" there is not the least pretext at poetic meaning, and they are in form strictly what they profess to be, "Studies," having the essential element of the style of composition so called, *i.e.* a composition in which a certain difficulty of execution or expression is made the main feature of the composition, the perfect playing of which involves the mastery over that particular difficulty. Thus the first of these aims at the practice of passages in thirds, the second at legato playing, the fourth at "the cultivation of a characteristic and energetic style." How many of the young-lady amateurs of the day ever heard of these studies? How many could play them if they did? For though the pages seem to have very few notes on them compared with a great many more fashionable and, as is supposed, more brilliant compositions, they require more solid skill, for in Bennett's music you cannot miss a note—you cannot clap the pedal down and trust to producing a generally impressive effect; every note has its business to do, and must have impartial attention. You think they are "only studies"? Well, just play No. 2, and see if you know many things more melodious, expressive, and perfect. No. 1 looks "dry," does it? Get some one to play it for you who has a firm finger for "thirds" and a good left hand, and can work up the conclusion with the effect intended, and see if you think it dry at the close. Or look at the Fifth Study, "For tone and expression." It presents no mechanical difficulty; but, if you can play it through with all the delicacy of phrasing and the variety of tone and effect of which it is capable, you may call yourself something of a musician in feeling. But the whole set is no doubt a thing for people who take their playing seriously. Those who have been brought up on the sugar-candy of worthy Stephen Heller and his peers had best, perhaps, let Bennett alone.

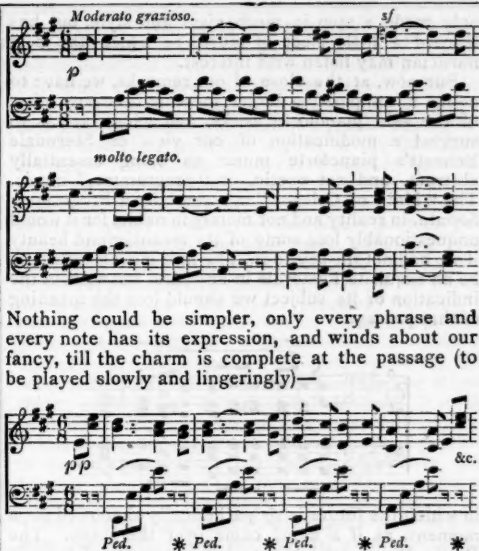
The "Three Impromptus" (Op. 12) are among the composer's finest productions; the first one especially, in B minor, is a movement of which it is almost impossible to tire, so beautifully are sentiment and construction balanced throughout, so completely is passion wrought into artistic form. The "Allegro grazioso" (Op. 18) is also a very fine composition, commencing with this graceful and quiet subject:—



but which, as it proceeds, assumes a very brilliant character, and is full of impressive and striking

points worked out in the most symmetrical manner, yet without the least stiffness or dryness, to its conclusion. A good performance of this movement is not easy for an amateur, but when attained cannot fail to interest and charm any really appreciative audience. This was followed by the Fourth Concerto; and next to the latter comes (Op. 22) the "Caprice for piano and orchestra in E," a very extended and brilliant movement in the Concerto style, and which perhaps would be selected if we were asked to pick out the work most characteristic of the composer among all that he has written, and most complete and finished in style: it is music impossible to connect for one moment with any name but that of its composer. The pianoforte part is marked by unusual force, brilliancy, and variety of effect, and the orchestral accompaniments are beautifully combined and contrasted with the solo instrument. It was concerning this composition that the Leipzig firm of publishers who purchased it wrote to the composer to say that he had left out the pianoforte part, which it turned out he had never written, having played it with the orchestra "out of his head"—a kind of feat which is spoken of as very extraordinary in the case of Mozart, by many who have not an idea that our own native composer could do things as wonderful.*

The "Suite de Pièces" (Op. 24) is another important work on a large scale, in which the composer anticipated the present fashion of reproducing this old form of pianoforte writing, but in a style far more classic and severe than is to be met with in any more recent attempt of the kind. The adequate execution of the first and the last two of these pieces (written for a gifted concert-player of her day, Mrs. Anderson) is very difficult; but the "Capricciosa in E," the "Allegro agitato in E minor," and the "Alla Fantasia in A" are within the reach of amateurs who love music combining learning and elevation of style with effect; the first named especially, in its combination of science and playfulness, is quite a gem in its way, and one of the most characteristic compositions of its author. The last remark may equally apply to the next two pieces on the list, the "Rondo piacevole" and the "Scherzo in E minor" (Op. 25 and 27). The Rondo has been recently played a good deal by able pianists (a beautiful execution of it by Miss Zimmermann, at a Crystal Palace concert, dwells in our memory), and it requires such to do it justice; for, graceful, flowing, and spontaneous as its sounds, attention of mind and accuracy of finger are taxed throughout it far more than in many works that sound more elaborate. The Scherzo is less difficult mechanically, but needs very keen perception of character and phrasing—we might almost say a degree of wit—on the part of the player to realise its expression. It well repays the trouble of study. Then we come to three little pieces, "Introduzione and Pastorale," "Rondino," and "Capriccio in A minor," published together as Op. 28—the latter remarkable for its individuality of character, the two former for simple grace and beauty. The Rondino is a very bright, rather Mozartish piece, the finish of which is elegance itself; but the Pastorale, which looks almost child's music in its simplicity, is the most remarkable for the poetic effect it realises through such simple means. We enter it, as it were, through a portal of rather stately phrases, till the Introduction leads us quietly down into some woodland recess, in which we may fancy a solitary figure playing dreamily on some old-fashioned wind instrument the melody which commences—



Nothing could be simpler, only every phrase and every note has its expression, and winds about our fancy, till the charm is complete at the passage (to be played slowly and lingeringly)—



and we imagine ourselves far away in some Arcadian landscape where existence is all an untroubled dream. If this little piece had been found among the old music-books of a century back, it would be considered a gem of expression and feeling; but then it is by an unpretending modern Englishman, who took no trouble to make friends with "the critics." What more need be said?

We must pass hastily over some of the remaining works, noticing only, *en passant*, the two studies, "L' Amabile" and "L' Appassionata," Op. 29 (which again are really abstract compositions with fanciful titles), and the beautifully expressive and finished Rondo, "Pas triste, pas gai," in which the title really interprets the motive of the composition; the brilliant and spirited "Rondeau à la Polonoise," one of the most effective of the composer's pieces, but which takes some playing to give it its full effect; and the remarkable "Toccata in C minor," which became familiar to recent audiences in London through its introduction to their notice by a German pianist (Dr. von Bülow). The Romance, "Génévieve," is a "song without words" in a perfectly different manner from Mendelssohn's, and of a more severe and classic type of writing; and the "Minuetto espressivo" (which is honoured, we believe, by being adopted as a "good teaching piece") is one of the most graceful and attractive compositions of the kind, especially noteworthy for its admirable Trio, contrasting so effectively with the principal subjects. But a special word must be said in regard to the volume of short "Preludes and Lessons," composed for Queen's College, London, and which is really remarkable among music written for instruction on the pianoforte from its union of beauty and interest in the music with instructive value for forming the style of young players; and perhaps no book of the kind could be named more valuable in this combination of qualities. Each composition is prefaced by a short Prelude containing some special ornament of piano-playing which is to be mastered in it, and the one which follows it affords practice in a more sustained style; each piece again having its own object in regard to teaching some special lesson in execution and expression. Some of them are very short, but in the longer ones the young pupil has the pleasure of finding that, in learning the piece, he (or she) has not

* This was related by the composer to Mr. J. Bennett in a letter, the facsimile of which was published in the *Concordia*.

only made a step in mechanism and style, but has learned a little piece of music to which the best musician may listen with interest.

But now, at the close of our remarks, we have to notice a composition larger in scale than any other of the solo pianoforte works, and which seems to suggest a modification of our view of Sterndale Bennett's pianoforte music as being essentially abstract, and not poetic, or "programme," music. The "Maid of Orleans" is essentially a Programme Sonata, in reality and not merely in name, for it would unquestionably lose some of its meaning and beauty if we had not the key to it. The first movement would be an exquisite Pastorale in any case, but without the indication of its subject we should lose the meaning of that passage



in which the future is so pathetically shadowed for a moment, as if a cloud came over the scene. The Battle Movement is wanting in coherence of form in comparison with many of the author's works, but this may have been intentional. He has seldom risen so high in dramatic force of expression as in this movement, with its contrasts of eager strife and tender regrets, its furious close, and the almost savage effect of the penultimate chord—



showing what a composer of genius can do with a single chord well placed. The slow movement, the "Prison Scene," commences in a very quiet vein, but the passage from the point where the exquisite dream-subject is introduced up to the climax, *ff*, it may be fairly said is a piece of pathetic expression more intense than has often been realised in pianoforte music. And equally remarkable is the turn of the music at the passage which is obviously the bitter awakening—



and the point of modulation at *, so telling in its effect. The last movement, "Short is the sorrow, endless is the joy," is the favourite with most who know the work; it is an exquisite interpretation of the mingled feeling expressed in the motto, rising to an almost ecstatic feeling towards the close (where it evinces great grandeur and breadth of treatment in the harmonies), but to our thinking is hardly so intense in expression as parts of the two middle movements.

The fact that Bennett had commenced a series of pieces illustrating the "Months," with mottos from English poetry, of which the two first, "January" and "February," have been posthumously published, shows that his thoughts had in the later period of his composition been turned towards programme music.

But it may be doubted whether he would ever have been so entirely at home in this as in abstract music; and the fact that the "Months" were never completed seems to indicate that he felt this himself. It is obvious that in regard to style, as distinct from expression, he is less balanced in the "Maid of Orleans" Sonata than in some other works; but there can be no doubt that it will stand as an enduring work of genius on account of its intensity of expression.

In playing and studying his other works it must always be remembered that Sterndale Bennett aimed at a pure pianoforte style, and not at mere effect; that he expects a great deal from the player, and that every note must have its full value; and hence, to amateurs of the romantic school especially, the difficulty of his pianoforte music seems out of proportion to the result, in comparison with that of Schumann, Brahms, and others. "Passion" is what every one wants now, and this is not the most prominent element in Bennett's art (though he can be impassioned enough at times); and in his most characteristic music there is a peculiar *bouquet*, if one may so speak, a certain acid flavour, the enjoyment of which is to some extent a matter of temperament. Those, however, who do not estimate pianoforte music by the amount of sound which it extracts from the instrument, and who believe that clearness of form and balance of style are important elements in musical art, will find in the pianoforte music of Sterndale Bennett abundant matter for serious study, and for a pleasure more intellectual and more permanent than is to be obtained from any music which is inherently deficient in such qualities, whatever its other claims to consideration or to popularity.

MUSIC IN CONNECTION WITH DANCING.

BY CHARLES K. SALAMAN.

(Continued from page 71.)

WITH the decline of the Roman Empire the arts and literature languished and fell into a trance, so to speak, from which, for many ages, they were not awakened. Music and dancing were, however, in some measure preserved, albeit in a crude state, by the early Christians for devotional purposes, and were used in the Church. "Though modern ecclesiastical writers dissemble, or deny the use of dancing in the religious ceremonies of the Church," says Dr. Burney, "yet the numerous anathemas against it in the works of the Fathers are sufficient proofs that it had been practised among the primitive Christians, as well as by the Hebrews and pagans." St. Augustine, in his Eighth Sermon, thus preached: "It is better to dig or to plough on the Lord's day than to dance. Instead of singing psalms to the lyre and psalter, as virgins and matrons were wont to do, they now waste their time in dancing, and even employ masters in the art." Le père Menestrier, referring to the religious dances of the ancient Hebrews, mentions that the choir is still retained in our churches for "that part of a cathedral where canons and priests sing and perform the ceremonies of religion;" and he further remarks that the choir was separated from the altar, and was elevated in the form of a theatre, being inclosed on all sides by balustrades. The term "choir" was used in two senses: as a company of dancers, and as the place in which they danced and sang. In Spain dancing and singing formed part of the religious services of the Church in Burney's time; and, strange as it may appear, at the Cathedral at Seville, even at the present time, on the Feast of Corpus Christi, and on each afternoon during the Octave, a number of choir-

boys, magnificently dressed in the ancient Spanish style, perform slow and solemn dances before the Holy Sacrament, accompanied by voices and the organ.

Dancing in churches in France was abolished by Odo, Bishop of Paris, as early as the twelfth century. Up to that period it had been common; he had himself, he states, seen the canons on Easter Sunday take the choristers by the hand, and dance in the choir, while hymns of jubilation were sung. The Greek Church had retained many pagan rites, particularly that of carrying about the images of saints, whilst they sang and danced in procession. Singing and dancing were also permitted in the first performances in churches of Oratorios, or Sacred Dramas, or "Mysteries." Less than twenty years ago some travellers in the East reported that they had witnessed in a synagogue several grave-looking Rabbis, with the sacred scrolls of the law in their arms, solemnly dancing on the feast of *Simchat Torah* (the Rejoicing of the Law), while the congregation chanted appropriate psalms.

Burney traces some relics of the ancient dancing spirit in the continuous movements of the Roman Catholic clergy while performing mass. He says that it amounts to such a degree of gesticulation as the ancient Romans comprehended under the term *Saltatio*, or dancing.

Polydore Vergil mentions that the English people, as far back as 1170, celebrated Christmas Day with masques and spectacles, together with dancing, which was not the custom of other nations. Fitz-Stephen and old Stowe tell us that, in ancient London in the twelfth century, young maidens employed their leisure hours in dancing to the accompaniment of the cithern. The former writer, adopting the identical expressions of Horace, says, "*Puellarum cithara ducit choros, et pede libero pulsatur tellus, usque imminente luna;*" indicating that their performances were sometimes prolonged until night.

Spenser, in his "Epithalamion" (1595) has the following passage:—

Harke! how the Minstrills gin to shrill aloud
Their merry Musick that resounds from far,
The pipe, the tabor, and the trembling croud,
That well agree withouten breach or jar.
But most of all the Damaes doe delite,
When they their tymbrels smyte,
And thereunto doe dance and carrol sweet,
That all the sences they doe ravish quite.

In his "Survey of London," Stowe, more than 400 years ago, informs us that after evening prayers it was customary for young damsels to dance before their masters and mistresses, while one of their companions played on the timbrel; and, in order to stimulate them to activity, garlands were "hanged athwart the street," which were afterwards bestowed as prizes upon those who had most excelled.

In the eighth century, and perhaps earlier, there flourished a class of entertainers who formed as it were a connecting link in the chain which bound the music and the dance of the ancient to the modern world, and who may be viewed as the rude conservators of those arts when the atmosphere of the literary and art world in Europe was obscured by the fog of superstition and ignorance. These persons were recognised under various appellations at different periods in different countries. The Anglo-Saxons called them Glee-men, and also Harpers (from *gligg* and *harf*, both Saxon terms for music, or minstrelsy and harp). They were known as Joculars, Jesters, and Jongleurs by the Normans. Their more general and comprehensive title was Minstrel. There were also women who practised dancing and music (under the designations of Glee-maidens, Female Minstrels, Tombesterres, Tymbesterres, and *Saylors* (from *Salire*,

"to dance"). They could dance on their hands, as well as on their feet, and stand on their head, to judge by the delineations in the illustrated manuscripts in the Cottonian and Harleian collections, preserved in the British Museum. These were illuminated in colour and gold by Saxon and Norman monks during the period extending from the eighth to the fourteenth century. A beautifully illuminated manuscript of the early part of the thirteenth century, in the Harleian collection, represents a young woman, attired in ample drapery, in a very extraordinary posture, personating Herodias, tumbling, and balancing with her servant. A glee-man's dance of the ninth century is also represented in a similar manner in an illuminated manuscript. He is seen gracefully dancing to the accompaniment of a double flute and a lyre, performed upon by two musicians seated. Besides music, *poesie*, and dancing, glee-men, joculars, and other entertainers of the same order included among their professional avocations balancing, leaping, vaulting, tumbling, mimicry, and conjuring.

Minstrels were once supposed to limit their pursuits to music and poetry; but there is evidence that dancing was another of their multifarious accomplishments. "I remember," says Fauchet, in his "*Origine de la Langue et Poésie Française*," "to have seen Martin Baraton, an aged minstrel of Orleans, who was accustomed to play upon the tambourine at weddings. His instrument was of silver, decorated with small plates of the same metal [*un tabourin d'argent semé de plaques aussi d'argent*], on which were engraved the coats-of-arms of those "to whom he had given instruction in dancing."

M. Meusnier de Querlon, in his "*Mémoire historique sur le Chanson*," &c., in which he gives an account of the troubadours and minstrels of the middle ages, says, "On voit que le Chant et la Danse sont presque aussi naturels à l'homme que l'usage de parler et de marcher. La joie et la douleur sont actives, quelquefois même impétueuse. Elles éclatent comme malgré nous, soit par les accens de la voix, soit par les mouvemens du corps. C'est pourquoi la Danse et le Chant se trouvent établis par-tout où l'on trouve des hommes, chez les peuples moins polis, ou les plus sauvages."

An accomplished knight in the days of chivalry was expected to be well skilled in music and dancing. Sir Tristram, the "mirror of chivalrie," a knight of romance, is said to have "learned to be an harper passing all others; that there was none such called in any country." Of another imaginary hero of *Poesie* it is written, "He every day was provyd in dauncing and in songes, that the ladyes could think were convenable for a nobleman to conne; but in everie thinge he passed all them that were there." It will be seen from the subjoined extract from a pastoral poem written in the fifteenth century that the elegant accomplishments of the higher classes were also shared by the shepherds:—

I can dance the Ray; I can both pipe and singe
If I were merry; I can both hurle and slinge;
I runne, I wrestle, I can well throwe the barre,
No shepherd throweth the axe-tree so farre,
If I were merry, I could well leape and springe;
I were a man mete to serve a prince or kinge.

A particular account of the troubadours and *trouvères* does not come within the province of this subject, but it is undesirable to pass them by without observing that we are indebted to them for the preservation of music in the dark ages, and for many compositions in music and poetry of considerable merit. It is well known that among their illustrious companions the troubadours numbered kings, princes, nobles, and brave knights, to whom excellence in *la science gaie* was almost as much a matter of ambition as renown in war.

An essential condition of the dance is that its movements should be regulated by musical rhythm. If time be well marked by the beating of certain accented sounds on any instrument of pulsation or percussion, or by other means, tune is unessential as an accompaniment to dancing. It is hardly open to doubt that music, in its origin, was rhythmical. Dancing has been discovered among the most savage tribes, who mark their dance measures upon instruments which can give no tune, and to which melody is a stranger. Two pieces of wood struck together, or the beat of a drum, will serve to regulate the movement of dancers. It has been mentioned that the ancients sometimes struck oyster-shells and cockle-shells together, and clapped their hands and snapped their fingers to serve as rhythmic music. Savage tribes have always adopted this method. The Esquimaux, when they were first visited by Captain Parry, displayed a passionate liking for music and dancing; but, with the exception of a tambourine and a kind of drum, they possessed no musical instruments from which a tune could be extracted. They sang after their own rough manner, if the sounds which issued from their lips could be called singing. The aboriginal Mexicans delighted in dancing accompanied by their primitive rhythmical music, which they produced from various rude instruments of percussion, as well as from blowing through a kind of horn, pipes, small flutes, and sea-shells. Musical measure must have been well understood by the ancient Greeks and Romans, whose "lively airs" and "stirring tunes" have already come under notice; but the knowledge of it was probably lost with their music in the dark ages which succeeded the fall of the Roman Empire.

When Guido, the Monk of Arezzo, had invented the modern gamut in the eleventh century, the subject of musical measure came naturally under investigation, for without time the soul of music was wanting. Franco of Liège promulgated a musical time-system in the same century, which, after the lapse of 300 years, was improved by John de Muris in the fourteenth century.

On this subject Sir John Hawkins remarks, "If credit be given to the accounts of those writers who ascribe the invention of the *Cantus Mensurabilis* [or mensurable music] to Johannes de Muris, we shall be at a loss to account for the practice of regular dancing before the commencement of the fourteenth century; but if the *Cantus Mensurabilis* be attributed to Franco, the Scholastic of Liège, who flourished in the eleventh century, the antiquity of regular dancing is removed near 300 years farther back." It appears that certain learned Benedictines, the authors and compilers of "*L'Histoire littéraire de France*," discovered in the Abbey de Lira, in Normandy, a manuscript in folio, entitled "*Ars Magistri Franconis de Musica Mensurabilis*," whose author was proved to have lived to the year 1083; they have thus satisfactorily cleared up doubts which had long prevailed with respect to the invention of mensurable music before the year 1330.

The mist which had hung over the atmosphere of art and literature in Europe from the fifth century began to disperse about the thirteenth and fourteenth centuries. It was indeed a glorious epoch for poetry, painting, and architecture when that marvellous galaxy of genius, Dante, Petrarch, Boccaccio, Cimabue, Giotto, and Chaucer illumined the world. We know, principally through the medium of fiction, that in the fourteenth and fifteenth centuries, in Italy as well as in England, vocal and instrumental music and dancing were the recreations of all classes. From Boccaccio's "*Decamerone*" we learn that in Italy gentlemen and ladies in the fourteenth century played, sang, and danced. We read, "When dinner was over

—as they could all dance, and some both play and sing well—the Queen ordered in the musical instruments, and commanding *Dioneo* to take a lute, and *Fiammetta* a viol, they struck up a dance, and the Queen, with the rest of the company, took an agreeable turn or two, whilst the servants were sent to dinner; and when the dance was ended they began to sing." And again, in the tenth novel, "And having supped with great cheerfulness and mirth, *Emilia* began a dance by the Queen's command, whilst a song was sung by *Pampinea*, the rest joining in a chorus;" after which "they sang many other songs also, and led up several more dances, playing divers kinds of music." We are left to conjecture what kind of music was sung and played. In default of information it may be presumed that the music alluded to by Boccaccio was that of the troubadours and minstrels, many specimens of whose pure melodies we possess, and deem worthy of admiration. Beside the lute and viol, the *Corna-musa*—the old Calabrian bagpipe—was among the instruments used to accompany the voice and dancing. Chaucer, no less graphic than his Italian contemporary, in representing the manners and customs of the various classes in England in the fourteenth century, tells us that music and dancing were common to all.

The "Yong Squyer,"

He cowde songes wel make and endite,
Juste and eek daunce, and wel putray and write.

In "The Man of Lawes Tale" we read,—

They ete and drynk, and daunce and syng and pleye.

The "Parisch Clerk" could sing and play on the *Rebec*, and

In twenty maners he coude skip and daunce.

The "Prentys" could also play on the *Rebec*, and

At every bridale wold he syng and hoppe;
He lovede bette the taverne than the schoppe.

The musical instruments then in use in England were the harp, the psalter, the fidel, the bagpipe, flute, trumpet, rote (or hurdy-gurdy), cruth, citole, rebec, gittern, regal, lute, organ, shawm, hautboy, horn, tabor, pipe, and drum.

After the coronation of Richard II., about 1340, the remainder of the day was spent in dancing and music. The king, the prelates, the nobles, the knights, and the rest of the company danced in Westminster Hall to the music of the minstrels.

There was a pastime in the fourteenth, fifteenth, and sixteenth centuries called "mumming" or "mummery," to which dancing and music were essential accessories. Those who actively engaged in these amusements attired themselves in masquerade costumes of various kinds, and, attended by minstrels singing and playing on different musical instruments, walked, danced, and rode in procession through the streets of London. A procession of mummers on a grand scale which took place in the metropolis in 1377 is quaintly described by Stowe in 1598. It was for the amusement of the young Prince Richard, son of Edward the Black Prince. The Venetian Ambassador accredited to the Court of Henry VIII. (1515-19) gives an account of a Court mummery that he witnessed at Cardinal Wolsey's palace, York House, Westminster, in 1518. He writes, "After supper a mummery, consisting of twelve male and twelve female maskers, made their appearance in the richest and most sumptuous array possible, being all dressed alike. After performing certain dances in their own fashion, they took off their visors. The two leaders were the King [Henry VIII.] and the Queen-Dowager of France, and all the others were lords and ladies, who seated themselves apart from the tables, and were served with countless dishes of confections and other delicacies. Having

gratified their palates, they then regaled their eyes and hands, large bowls filled with ducats and dice being placed on the table for such as liked to gamble; shortly after which, the supper tables being removed, dancing recommenced, and lasted until after midnight." A state concert and ball given by Edward IV. and his Queen in 1467 are described in the Travels of a German named Tetzel, who was present in the suite of the Bohemian Ambassador. He informs us that the King's Singers sang after the dance, and he adds, "better do not exist." It is well known that Henry VIII. was a skilled musician and dancer, that he practised the virginal and lute by night and by day, and that he was indefatigable in "dancing and jumping" when young. The Viscount Chateaubriant, a courtier of Francis I., informs us that Queen Anne Boleyn, when she sang, would, "like a second Orpheus, have made bears and wolves attentive;" and he adds, "She likewise danced the English dances, leaping and jumping with infinite grace and agility." Unfortunately the Queen's music, although it could affect wolves and bears, had, it would appear, no charms to soothe the savage breast of her royal husband. A moralist of Henry the Eighth's reign, by name Thomas Elyot, published in 1534 a volume entitled "The Governor," in which he gives some curious particulars relating to dancing and music. He recommends the moderate exercise of those accomplishments in order, as he says, to "prevent the delicate and tender wit from being lulled or oppressed by continual study."

Music and dancing were held in high esteem, and were much cultivated by Queen Elizabeth and her loyal subjects. Paul Hentzner, the travelling tutor of a young German nobleman, in his "Itinerary," gives the following results of his observations of English habits in the sixteenth century. "The English," he says, "excel in music and dancing, for they are active and lively, though of a thicker make than the French." He tells his readers that outside the walls of the City of London there were theatres where tragedies and comedies were performed before large audiences, and that the acting was followed by the performance of excellent music, and a great variety of dances, which were much applauded. Laneham's description of the Kenilworth festivities provided by the great Earl of Leicester in 1575 for the entertainment of Queen Elizabeth is written in the broad Warwickshire dialect, and is alike amusing and interesting. He writes to a friend, a merchant citizen of London, "There was pleasaunt passing of the time with musicke and dauncing." "There was shewed before Her Highness [the Queen] by an Italian such feats of agility in goings, turnings, tumblings, castings, hops, jumps, leaps, skips, springes, gaumbauds, somersaults, caprettings, and flights, forward, backward, sideways, downward, upward, and with sundry windings, gyrynges, and circumflexions, all so lightly, and with such easiness as by me in few words it is not expressible by pen or speech." "I began to doubt whether he was a man or a sprite." In a letter written by James I. in 1623, he desires his children to cultivate music and dancing; he tells them to keep up their dancing privately, though they had "no other music for its accompaniment but to whistle and sing to each other."

Music and dancing were important features in the masques performed at Court in the early part of the seventeenth century. Those composed by Ben Jonson may be specially cited, being so precious both for the rare beauty of their verse and the bold descriptions in poetic prose of their action, scenery, and "business." These Court masques were arranged and designed in the most splendid and artistic manner, lords and adies of the highest rank taking part in

them. The first two of Ben Jonson's masques, called the "Masque of Blacknesse," and the "Masque of Beauty," were performed with unusual magnificence in the years 1605 and 1608 respectively. They were personated by Queen Anne, wife of James I., and the lords and ladies of her Court, and great preparations were made for them. The "Masque of Blacknesse" represented the rivers *Oceanus* and *Niger* in human forms, with their surroundings of sea nymphs and sea monsters of various kinds, light-bearers, &c., grouped about inside and outside a huge pearl shell, the scene being the seashore. The masques comprised songs and dances, as well as dialogue. After an invocation by *Æthiopia*, commencing thus:—

Call forth thy honoured daughters,

&c., "the tritons sounded, and they danced on shore, every couple as they advanced severally presenting their fans, on one of which were inscribed their mixed names, on the other a mute hieroglyphic expressing their mixed qualities. Their own single dance ended, as they were about to make a choice of their men, one from the sea was heard to call them with this charm, sung by a tenor voice:—

Come away, come away,
We grow jealous of your stay:
If you do not stop your ear
We shall have more cause to fear
Syrrens of the land than they
To doubt the syrens of the sea.

Here they danced with their men several measures and *Corantos*, all which ended they were again accited to sea with a song of two trebles whose cadences were iterated by a double echo from several parts of the land."

In the "Masque of Beauty" we read of the nymphs with their cupids being received by the Rivers. "These dancing forth a most curious dance, full of excellent device and change, ended it in the figure of the diamant, and so standing still, were by the musicians with a second song, sung by a loud tenor, celebrated." "The song ended, they danced forth their second dance, more subtle and full of change than the former, and so exquisitely performed, as the King's majesty (incited first by his own liking to that which all others there present wished) required them both again, after some time of dancing with the lords, which time, to give them respite, was intermitted with a song."

In the sixteenth and seventeenth centuries the ordinary time for the recreation of dancing, music, and other "idle pastimes," besides "dice and card-playing," was the afternoon of Sunday. Thomas Cartwright, in his "Admonition to Parliament," published in 1572, says, "He [the minister] posteth over it [the Church service] as fast as he can galloppe for eyther he hath two places to serve, or else there are some games to be playde in the afternoon, as lying for the whetstone, heathenishe dauncing for the ring, a beare or a bull to be baited." In the twenty-second year of Queen Elizabeth's reign she issued an edict to prohibit the performance of music, dancing, and plays in the City of London on the Sabbath; but this did not include their performances in the outskirts of the City, where the same pastimes continued to be enacted as heretofore, until a terrible accident occurred, by which many persons lost their lives, by the falling of a public building, which was considered to be a "judgment" of God. They were then forbidden, but ere long another royal proclamation was issued in the following terms: "It is our will that after divine service our good people be not disturbed, letted, or discouraged from any lawfull recreation, such as dauncing [music] either for men or women."

(To be continued.)

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. III.—MOZART (concluded from page 74).

THE letters written by Mozart in Vienna, during the most active and important years of his life, give us very little insight into his opinions on questions of art. They are mostly taken up—those at least which have come down to us—with personal and family matters, and, while interesting as throwing light upon his character as a man, they tell us comparatively little with regard to matters of graver consequence. Here and there, however, we get a glimpse of the master's views on topics connected with the business of his life, and no examination of his letters would be complete which ignored the fact. I have then a subject for a final article.

A careful reader of the letters can hardly doubt that Mozart, in his own view, was a writer of Operas first of all, and of anything else only in a sense subordinate. He rarely mentions his great works for the church, the orchestra, and the chamber; but of those for the stage he seems never weary of speaking. No sooner was one Opera out of hand than another was taken up, the whole energy and genius of the man being directed towards the branch of art which seemed not less to engage his sympathies than to be the readiest means of acquiring fame and fortune. It is natural therefore that we should look to the letters for a fuller exposition of his views on Opera than can be hoped for with reference to anything else. Nor are we disappointed.

On the question, so prominently put forward by Herr Wagner, as to the relative importance of poetry and music in lyric drama, Mozart held very definite opinions, by no means according with those of the Bayreuth reformer. Indeed, they are so remarkable that the whole passage wherein they occur is worth transcribing. Writing to his father while "Die Entführung aus dem Serail" was in progress, he said, "In Opera the poetry must necessarily be the obedient daughter of the music. Why do the Italian comic Operas everywhere please—with all their wretched poetry—even in Paris, where I myself witnessed the fact? Because music rules there supreme, and all else is forgotten. An Opera is certain to become popular when the plot is well worked out, the verse written expressly for the music, and not merely to suit some miserable rhyme (which never enhances the value of any theatrical performance, be it what it may, but rather detracts from it), bringing in words, or even entire verses, which completely ruin the whole ideas of the composer. Versification is, indeed, indispensable for music, but rhyme, solely for rhyming's sake, most pernicious. Those gentlemen who set to work in this pedantic fashion will always insure the failure both of their book and of the music. It would be well if a good composer could be found who understood the stage, with talent enough to make suggestions, and combined with that true Phoenix—an intellectual poet. Then no misgivings would be entertained about the applause even of the unlearned. Poets seem to be somewhat like trumpeters with their mechanical tricks. If we musical composers were to adhere as faithfully to our rules (which were very good at a time when no one knew any better), we should compose music as worthless as their libretti." The first doctrine here enunciated, viz. that poetry should be the obedient daughter of music is certainly a startling one, even to those who are not prepared to travel with Herr Wagner to the opposite extreme. But Mozart never hesitated to put it in practice. Writing to his father about the progress of the same

Opera on another occasion, he said, "In the original libretto, Osmin has only one song and nothing else to sing except in the Terzetto and Finale; so now he has an Aria in the first act, and also one in the second. I have already indicated to Stephanie [the librettist] the words I require for that Air, the chief part of the music being finished before Stephanie heard a syllable on the subject." The clause I have put in italics shows beyond all dispute the remarkable fact that, not only did Mozart make poetry subservient to music, but that he sometimes wrote the music first, and had the words fitted to it afterwards. It must not be supposed, however, that Mozart was indifferent to the verbal text of his Operas; on the contrary, he paid it so much attention that the poets who worked with him found ample reason to complain of his constant suggestions and alterations. It was for this cause that the Abbé Varesco, who wrote the words of "Idomeneo," took offence; and for this cause also, when he consented to prepare the book of "L'Oca del Cairo," some years after, the collaboration was broken off, and the Opera never completed. Among other passages in Mozart's letters bearing on the subject of libretti there are two or three which should be quoted. On one occasion he writes, "A new Opera, or rather *vaudeville*, of Umlauf's has lately been given here, called 'Welche ist die beste Nation?'—a miserable piece, which was offered to me, but I would not accept it, saying that whoever composed music for it, without changing it entirely, ran a great risk of being hooted off the stage; and had it not been Umlauf's it would have been hooted, but, being his, it was merely hissed. This was not surprising, for even with the finest music no one could have tolerated such a piece; but, in addition, the music was so bad that I don't know whether the author of the poetry or the music should carry off the prize of inanity." Again, he says, "I have looked through a hundred libretti and more, but have not been able to find even one with which I am satisfied; at least so many alterations would be required that, even if the poet were to consent to this, it would be easier for him to write an entirely new one—always the better plan." On a third occasion, answering the dramatist Klein, who had sent him a libretto, "Rudolf von Hapsburg," Mozart said, "A man of such good judgment and great experience as yourself must know quite as well as I do that a thing of this kind must be read over again and again, not merely once but repeatedly, and with all possible attention and deliberation; and up to this moment I have not even had time to read it through without interruptions. All I can say at present is that I don't wish to return it to you, and that I beg you will entrust the piece to me for some little time." These are clearly not the words of a man who was careless as to the libretti he took in hand; wherefore the conclusion is justified that Mozart's views about the relative importance of the arts in Opera were based upon a principle deliberately accepted. In his "Opera and Drama," Herr Wagner represents the great master as utterly indifferent on the point where the letters show him to have been careful. He says, "Nothing is more characteristic of Mozart, with reference to his career as an operatic composer, than the careless absence of choice with which he began his works. He thought so little of reflecting on the fundamental æsthetic scruples of Opera, that it was rather with the greatest ingenuousness he set about composing the music of every Opera text proposed, actually indifferent as to whether the text was or was not a thankful one to him as a pure musician." It is impossible of course to reconcile this statement with Mozart's own words, "I have looked through a hundred libretti and more, but have not been able to find even one with which I am satisfied." Where-

fore Herr Wagner is wrong. But the author of "Opera and Drama," without intending wilful misrepresentation, had an object in view when holding up Mozart as heedless what book he set to music. He wished to show the need for a real commingling of the genius of poet and musician by the example of those works of Mozart which have not kept the stage—works carelessly undertaken by the master, upon whom the poverty of the verse had a depressing effect. "Mozart," he tells us, "always composed music, but he could never write *beautiful* music except when inspired. Although this inspiration necessarily proceeded from his inward and peculiar powers, it only appeared bright and brilliant when fired from without, when the lovely object which, ardently oblivious of himself, he could embrace was displayed before the genius of the most divine love within him. Thus it would have been exactly the most absolute of all musicians, Mozart, who would long since have most satisfactorily solved for us the operatic problem; who would, namely, have assisted in producing the truest, most beautiful, and most perfect *drama*, had he but met with the *poet* whom he, as a musician, would only have been obliged to assist." I have nothing to urge against Herr Wagner's position at the present moment, except that it is not safe, in so far as it rests upon an assumption that Mozart ever set music to words and situations for which he had no conscious liking. The weight of evidence is entirely against such an assumption, especially as evidence is found in the letters written when "L'Oca del Cairo" was progressing. Mozart, for example, objected to the introduction of the goose. "I must candidly confess," he says, "that my only reason for not disapproving of this goose story altogether was because two men of greater experience and judgment than myself approved it. I allude to yourself [Leopold Mozart] and Varesco." He then goes on to point out how the plot may be changed with a view to "more natural effects," and adds emphatically, "I beg you will tell the Abbate Varesco very distinctly my opinion." In a subsequent letter he raised more objections, and was so far obstinate with regard to them that, as already stated, the whole enterprise fell through, and "L'Oca del Cairo" remained a fragment, reserved for the manipulation, in our own time, of M. Victor Wilder. Other instances might be cited, all pointing in the same direction, and tending to show that, while Mozart may have made, and actually did make, mistakes in the matter of libretti, he was far from being as reckless as Herr Wagner desires us to believe. One of these I cannot pass over. The librettist of "Die Entführung" had written a line thus: "Doch wie hui schwand meine Freude." Mozart took away the "hui" and substituted "schnell," remarking, "I don't know what our German poets think; even if they do not understand the theatre, or at all events Operas, still they should not make their personages talk as if they were addressing a herd of swine." Here is verbal criticism worthy of Wagner himself. *A propos*, let me point out that in another place the author of "Opera and Drama," eager to fling another stone at Meyerbeer, holds up Mozart as the great artist who wrote from his inspiration and never for the sake of effect. If this be so, how are we to explain the subjoined passage from Mozart's own hand, referring to the Terzetto at the close of the first act of "Die Entführung"? "Then comes the major at once, *pianissimo*; it must go very quick, and wind up noisily at the close, which is always appropriate at the conclusion of an act; the more noise the better—the shorter the better, so that the people may not have time to cool in their applause." Surely the conclusion of the whole matter is that Mozart's Operas

fairly represent his principles and his predilections, and that whatever they embody—mistakes and all—comes down to us with the stamp of his deliberate approval.

As regards the care with which the great composer sought to express the dramatic situation, we find a very interesting passage in a letter referring also to the Eastern Opera. It is worth transcribing bodily: "In working out the Aria [Osmin's] I have given full scope to Fischer's fine deep tones to vibrate. The 'D'rum beim Barte des Propheten' is indeed in the same time, but with quick notes, and as his wrath gradually increases (when the Aria appears to be at an end) the *allegro assai* follows in quite another measure and key, which must insure the best effect; for, as a man in such a violent fit of passion transgresses all the bounds of order and propriety and forgets himself in his fury, the same must be the case with the music too. But as the passions, whether violent or not, must never be expressed so as to become revolting, and the music in the most appalling situations never offend the ear, but continue to please and be melodious, I did not go from F, in which the air is written, into a remote key, but into an analogous one, not, however, into its nearest relative, D minor, but into the more remote A minor. Do you know how I have expressed Belmont's Aria in A major, 'O wie ängstlich, O wie feurig!' and the 'throbbing heart'? By octaves on the violins. This is the favourite Aria of all those who have heard it, and mine also, and written expressly to suit Adam-berger's voice. You hear the trembling, throbbing, swelling breast expressed by a *crescendo*, while the whispers and sighs are rendered by the first violins with *sordini* and a flute in unison." The chief value of this extract lies in its enunciation of the principle that music, even in its utmost exemplification of *Sturm und Drang*, must never be unpleasing. Mozart knew the full resources lying to his hand, and was perfectly well aware that all forms and degrees of expression were possible without breaking in upon this grand principle. Many of his successors, unfortunately, are in different case. Since Mozart's day the boundary separating music, which must please, from noise, which may distress, has been broken down, and composers, in the agonies of passion, go storming out into a veritable sound-chaos, crying, "Away with the tyranny of tone families." Poor Mozart! He only ventured from the minor of D to that of A. But even in our composer's day strange things were done by people eager for applause and not scrupulous as to how they got it. "The happy medium, truth in all things," complains Mozart, "is no longer either known or valued. One must write things so inane that they might be played on barrel-organs, or so unintelligible that no rational being can comprehend them, though on that very account they are likely to please."

In the course of our examination of Mozart's letters we have found ample evidence as to his sincere patriotism. He was a German of the Germans, proud of his nationality, and anxious in all ways to further its renown; naturally therefore he felt disgust at the small value set by the German Courts and aristocracy upon native talent, and at the preference shown to Italians. As Weber did after him, Mozart hated the Italians with a cordial hatred, not for their musical ability, but for the unscrupulousness with which they used the national gift of intrigue and cabal. Ah Sin is not more famous "for ways that are dark and for tricks that are vain" than, in Mozart's eye, were the ultramontane adventurers who swarmed in every German Court and city where there was anything substantial to be picked up. This feeling crops out now and then in the course of the letters. At one time we read, "A certain Abbate da

Ponte is our poet here. He has at present a vast deal to do in theatrical revision, and must, *per obbligo*, write a new libretto for Salieri, which cannot be ready for a couple of months, and then he promises to write one for me; but who can tell whether he will or can keep his promise? You are aware that these Italian gentlemen are very civil to your face. Well, we know them. If he is in league with Salieri, I shall never while I live get a libretto from him." In another place the master, referring to Clementi, says, "He is a charlatan, like all Italians. He writes *presto* over a Sonata, and often *prestissimo* and *alla breve*, and plays it himself *allegro* in $\frac{3}{4}$ time. I know this to be the case, for I heard him do so." With equal bitterness the disgusted composer spoke of the neglect which left him to pick up a scanty living. "I believe I am fully capable of doing honour to any Court. If Germany, my beloved fatherland, of which I am (as you know) so proud, will not accept me, then in God's name let France or England be enriched by one more German of talent, to the disgrace of the German nation. You know well that the Germans are the people who have always excelled most in all the fine arts, but where have they laid the foundation of their success and fame? Not in Germany, certainly. Even Gluck—did Germany make him the great man he is? Alas! no. Countess Thun, Count Zichy, Baron von Swieten, even Prince Kaunitz, are all much dissatisfied with the Emperor for not more highly prizing men of genius, and for allowing them to leave his dominions. The latter, in speaking of me to the Archduke Maximilian, said, 'Such people only come into the world once in a hundred years, and must not be driven away from Germany, more particularly when we are so fortunate as actually to enjoy their presence in the capital.'" With the feelings which animated him, we are not surprised to find Mozart discussing the possibility of establishing a National Opera, as opposed to that which brought the Italians into his country. "Every nation," he exclaims, with more comprehensiveness than truth, "has an Opera of its own; why should not the Germans have one also. Is not German as well adapted for singing as French or English, and more so than the Russian? I am at present writing a German Opera *for myself*." Again, when writing to Herr Klein on this subject, he says, "I can give you very little intelligence as to the proposed German operatic stage, as everything is progressing very slowly, except, indeed, the building of the Kärnthnerthor Theater, which is set apart for this purpose. It is to be opened the beginning of October. For my part I don't anticipate its being very successful. To judge from the preliminaries, it would seem as if it were intended to deal a deathblow to the German Opera altogether (which has for some time been in a languishing condition), rather than to restore and cultivate it. My sister-in-law, Madame Lange, is the only one who has got permission to sing at the German Opera. Cavalieri, Adamberger, Teyber, all Germans of whom Germany may well be proud, must remain at the Italian Opera, and are thus compelled to enter the lists against their own countrymen. . . . The Italian company do not require them, for, as far as numbers go, they can play without any foreign aid. The idea at present is to make use of actors and actresses in the German Opera who only sing when absolutely required. Most unhappily, the directors of the theatre, as well as of the orchestra, are to be continued in office, who by their ignorance and inefficiency have most of all contributed to the destruction of their own work. If there were even one good patriot on the same raft, the affair would soon assume another aspect. In that case, perhaps, the fair-budding National Theatre might one day

burst into blossom. It would be thought an everlasting blot on Germany if we Germans were ever really to begin to think in German, and to act like Germans, to speak German, and above all to sing in German!!! Do not take it amiss, dear sir, if in my zeal I may have gone perhaps rather too far. Fully persuaded that I am addressing a *true German*, I have allowed my tongue free course, which I can, alas! so seldom do that, after each such outpouring of my heart, I might boldly venture on an extra libation without injury to my health." How all these remonstrances and speculations ended need not be said. For one great work written in German, Mozart composed two in Italian, and the task of setting up a National Opera devolved upon others.

Every amateur knows that during the later period of his life Mozart's love for purely contrapuntal music became almost a passion, a fact curiously illustrated by the combined Chorale and Fugue in "Die Zauberflöte." This development seems to have arisen out of the composer's acquaintance with Baron von Swieten, a devoted admirer of Handel and Bach, whose works were frequently performed at his house. "By-the-bye," writes Mozart to his father, "I must ask you, when you return me the Rondo, to send me also the six Fugues of Handel, and Eberlin's Toccatas and Fugues. I go every Sunday, at twelve o'clock, to Baron von Swieten's, where nothing is played but Handel and Bach. I am now making a collection of the Bach Fugues [Sebastian], and also those of Emanuel and Friedemann Bach, and likewise of Handel." In a subsequent letter to his sister we find a full account of the first pianoforte Fugue committed to paper by the master—that which has a subject as follows:—

Andante maestoso.



He says, "I inclose a Prelude and Fugue. . . . My dear Constance is, in fact, the origin of this Fugue coming into the world. Baron von Swieten, to whom I go every Sunday, gives me all Handel's and Sebastian Bach's Fugues (after I have played them to him) to take home with me. When Constance heard these she fell in love with them at once; she will listen to nothing but Fugues, and particularly the works (in this style) of Handel and Bach. As she often heard me play Fugues, out of my head, she asked me if I never wrote them down; and when I said I never did, she reproached me for not having composed this most artistic and beautiful style of music, and never ceased her entreaties till I wrote a Fugue for her. So this is its origin. I have purposely timed it *andante maestoso*, that it may not be played too quick; for if a Fugue is not rather slowly played, the subject, as it comes in, cannot be distinctly and clearly heard, and thus naturally produces no effect. In the course of time, and when I have a favourable opportunity, I intend to write five others, and present them to Baron von Swieten, whose collection of music, though small in quantity, is good in value." The opportunity never seems to have come, but Mozart's suddenly awakened passion for contrapuntal writing influenced all his future works of importance, and culminated in the glorious Finale to the "Jupiter" Symphony.

Clementi's arrival in Vienna, and the distinction with which he was received, naturally had an effect upon Mozart, but not from any sense of inferiority as a pianist. As a matter of fact the German master entertained something like contempt for his Italian brother. In one letter he says of him, "Clementi plays well, as far as execution with the right hand goes. His greatest strength is his passages in thirds,

but he has not an atom of feeling or taste; in short he is a mere machine." Again he writes, "As to Clementi, he is a good player, and when this is said all is said. He has great facility with his right hand; his principal passages are thirds; but in other respects he has not an atom of taste or feeling, all is mere mechanism." And yet again, "I must here say a few words about the Clementi Sonatas. Every one who either hears them or plays them must feel that as compositions they are poor enough. They contain no remarkable or striking passages, except those in sixths and octaves; and I beg my sister not to practise these too much, that she may not disturb her quiet even touch, nor injure the natural lightness, facility, and smooth rapidity of her finger. For, after all, what is to be gained by it? Supposing you do play the sixths and octaves with the utmost velocity (which no man, not even Clementi, can thoroughly accomplish), you produce an unpleasant scramble, but nothing else in the world. . . . What he [Clementi] really does well are his passages in thirds, but he laboured at these day and night in London. Except these he can do nothing, absolutely nothing; for he has not the slightest taste or execution, far less feeling." Mozart, as has already sufficiently appeared, was in the habit of speaking about his contemporaries with plainness, but there were times when he was just as earnest in praise. In one letter we read, "Some Quartetts have just come out by a certain Pleyel, a pupil of Joseph Haydn's. If you do not yet know them, you ought to try to get them, for they are worth the trouble, being very well composed and pleasing: you will at once recognise his master by the style of the music. It will be a good and happy thing for music if Pleyel, in his day, is able to supply Haydn's place among us." These generous words may fitly be supplemented by those in which the master dedicated to Haydn his six famous Quartetts: "Be pleased to receive them kindly, and be to them a father, a guide, and a friend. From this moment I transfer to you all my rights over them, but I entreat you to look with indulgence on those defects which may have escaped the too partial eye of a parent, and, in spite of these, to continue your generous friendship towards one who so highly appreciates it, and, in the meantime, I am, from my heart, your sincere friend."

Here I leave the Mozart letters, satisfied if, through them, the illustrious master has been brought, in his very self, nearer to the readers of this journal.

BEAUMARCHAIS AND WAGNER.

A STRANGE but not unexampled association of names heads this article. When all the world was talking of Wagner's theatre at Bayreuth the poet-composer found himself placed in juxtaposition with no less unlooked-for a man than Grétry. Wagner built a house which the Frenchman had anticipated long before, and as the fact was pointed out, wise men reflected upon the truth of the proverb that "there is nothing new under the sun." After Grétry and Wagner, why not Beaumarchais and Wagner? Let us see if there be in history any reason for the connection.

In the preface to his poem, "Tarare," set to music by Salieri, the great dramatist reveals himself to us as an earnest and audacious reformer of Opera. Not only so, but, adopting and carrying further the ideas of Gluck, he developed a scheme having a singular analogy to that advocated by Wagner. In the first place Beaumarchais would discard the word "Opera" altogether. So would Wagner; he distinctly tells us that his works are not Operas. Then, for "Opera,"

Beaumarchais desired to substitute "melodrame," which is only another form of the "music-drama" of his successor. Here is a strong point of affinity to start with. But we find one more remarkable still in the theory advocated by the French dramatist, which may be thus summarised: first, an intimate alliance of all the arts necessary to Opera; second, an absolute agreement of the musical expression with the dramatic situation or sentiment; third, the desirableness of marvellous elements in the story; fourth, the whole work to be dominated by a philosophic or religious idea; fifth, absolute fusion of voices and orchestra, of the word and the tone. All these points are touched upon by Beaumarchais with perfect clearness. For instance, after naming the arts necessary to Opera, he says, "The true order of these arts should be, as I think, the following: first, the piece, or invention of the subject, which comprises the main interest; then the workmanship of the poem; then the music, which is but a new expression of the verse, lastly, the dance, which by its grace and gaiety gives warmth to unexciting situations." On the second of the points named above as comprised in his theory Beaumarchais observes, "The music of an Opera is only an embellishment of the text, which it ought not to abuse. If a musician possesses true talent, if he reflects before writing, he will feel that his duty (and his success) consists in expressing the poet's thoughts in language more harmonious—to give them greater force, and not to create anything apart from them." Here it may be pointed out that, just as Wagner prohibits the repetition of words, so did Beaumarchais. In the preface to the "Barbier de Seville," he remarks, "We shall use dramatic music seriously at the theatre when it is felt that one sings there only in order to speak, when our musicians are *en rapport* with nature, and above all cease to impose upon themselves the absurd rule of always returning to the first part of an air after completing the second. Are there any repeats or rondos in the drama? This cruel *radotage* is the death of interest, and denotes an insupportable emptiness of ideas. In effect, if declamation be an abuse of narration at the theatre; singing, which is an abuse of declamation, becomes, as one must see, the abuse of an abuse. Add to this the repetition of phrases, and where is interest?" Further on we see that Beaumarchais contended, precisely as does Wagner, for perfect harmony of feeling and object, instead of rivalry, among the constituent elements of an Opera. "If the soul of the musician," he observes, "has entered into that of the poet, and in some sort espoused it, all the executants ought to occupy towards each other a similar relationship. From their union will come pleasure, just as from their separation arises weariness." With regard to the entry of the marvellous into operatic story, we again find the French dramatist anticipating his German successor. He believed that dramatic music should find its subjects in myths and legends, and that, as already stated, some powerful idea, religious or philosophical, should be illustrated. Among other things on this subject he says, "I am of opinion that one ought to take the mean between legend and history. I cannot help perceiving also that highly civilised manners are too methodical for dramatic purposes. Oriental manners, less regulated and known, leave the imagination a freer field, and appear to me better suited." Much other might be quoted, but enough if the intelligent reader sees clearly the remarkable points of unity between the author of "Le Mariage de Figaro" and him who gave us "Der Ring des Nibelungen."

As the theories of Beaumarchais were expounded in the preface to "Tarare," we naturally look to that Opera for their illustration. There can be no doubt

that the dramatist intended this work to mark an era in the history of the lyric stage. He was himself somewhat of a musician, and, according to "Les Mémoires Secrets," could compose in a manner *fort agréable*. But he shrank from filling, like Wagner, the double rôle of poet-composer, and in the first instance applied to Gluck for the music of "Tarare." Beaumarchais admired Gluck extremely. On hearing the German master's first French work he exclaimed, "Behold a man who understands the stage! Behold a talent truly dramatic!" His resort to Gluck was therefore almost a thing of course, apart from the position occupied in general esteem by the author of "Armide." But the master had become too old, or thought so, for the proposed task, and suggested that his disciple Salieri should undertake it. To this Beaumarchais, who admired the disciple also, willingly consented. The libretto, however, was not handed over to be done with as the musician pleased. Beaumarchais, true to his theory, resolved that, if he could not write the music himself, the work should go on under his very eyes. Wherefore Salieri was taken into the dramatist's own house, and lived with him in intimate communion, their Opera being, we are told, "the creation of one mind animating two persons." Salieri himself has given us a glimpse of his life at this time. Writing to the daughter of Beaumarchais as late as 1805, he says, "You are still before my eyes, madame, the lovable child, the pretty Eugénie, full of spirit and grace. . . . We two are, in the afternoon, playing Sonatas à quatre mains. At two o'clock M. or Madame Beaumarchais enters the room and says, 'Now to dinner, my children.' We dine; I walk, read the *Gazette*, or go to some theatre, and return early. When M. Beaumarchais is not in I return to my room on the second floor. . . . Towards ten o'clock M. Beaumarchais comes to me. I sing to him what I have written of our grand Opera; he applauds, encourages and instructs me in the most paternal manner. All appeared so tranquil." "Tarare" was soon finished under these pleasant circumstances, and put in rehearsal at the Académie. And now again we see a foreshadowing of Wagner, this time in the prodigious individuality of Beaumarchais. Salieri was nowhere, his colleague everywhere. "It is M. Beaumarchais," say "Les Mémoires Secrets," "who makes all the observations, even on the music, which, he pretends, serves only to set forth the beauties of the poem. He often shouts to the orchestra, 'Pianissimo. I wish, Messieurs, the words to be dominant, that none of them may be lost.'" At Bayreuth Wagner insisted that nobody should be present at rehearsal save those engaged, but had, finally, to give way. So did Beaumarchais insist before him, and with a like result; but in his case the curiosity of the public arose partly from a desire to see him at work, "shouting, gesticulating, and exercising over all, even the composer, a tyrannical authority." At the first performance loud calls arose for Beaumarchais, but the dramatist absolutely refused to appear, and the public had to be content with applauding Salieri, who was seized by the actresses and literally carried upon the stage. Herr Wagner, it will be remembered, though not so obstinate as his predecessor, declined for a long time to show himself before the curtain at the production of "Der Ring des Nibelungen." Finally, and by way of completing the parallel, the great work of Beaumarchais and Salieri was abused by the critics as persistently as that of Wagner. "Tarare," according to the Paris press, presented a monstrous example of extravagance and folly? Will the parallel go further? "Tarare," ninety years after its production, is dead. Where will the "Nibelungen" be ninety years hence?

On the 12th ult. the blows of Messrs. Puttick and Simpson's hammer put an end for ever, let us hope, to the system of which the notorious Mr. H. Wall was, not long ago, so formidable and vexatious an embodiment. Mr. Wall, it will be remembered, professed himself to be a Society for the protection of all and sundry the rights of everybody who had literary or musical property open to depredation, but he principally guarded those of Mr. Frank Bodda and Madame Bodda-Pyne. Whether the lady and gentleman in question found their property troublesome under the circumstances we know not, but at any rate they put it up to auction as aforesaid, and it is now scattered over London, the "very considerable income" it produced being destined henceforth to benefit a variety of people. Among the performing rights sold were those (words and music) of "Lurline," bought by Messrs. Hutchings and Romer for £130; of the "Bohemian Girl" (words only), which fell to Messrs. Chappell and Co. for £160; and of the "Puritan's Daughter" (also words only), secured by Messrs. Hutchings and Romer for 25 guineas. The two Songs from "Maritana," "In happy moments" and "Scenes that are brightest," in respect of which Mr. Wall kept such a sharp look-out, fell to Mr. Brewer (words only) for £62; while three bids of five guineas each from Messrs. Chappell secured the right of performing, as to their words, Balfe's "Enchantress" and "Daughter of St. Mark," and two interpolated songs, "The Muleteer" and "O whisper what thou feelest," in the "Crown Diamonds." Looking at the character of the firms into whose hands the rights aforesaid have fallen, one thing is safely to be anticipated, viz. that professionals and amateurs may perform anything they please out of the works named free from dread of an action at law. It is to the interest of publishers—and so much to their interest that no money received as "fees" can be an equivalent—that the music they issue should be as widely known and extensively used as possible. Hardly, therefore, will Messrs. Hutchings and Romer or Messrs. Chappell employ another Mr. Harry Wall, assuming the existence of another, to watch concert programmes and pounce upon any unfortunate who may try to win applause by singing "Sweet Spirit, hear my prayer," or "O whisper what thou feelest." In the catalogue of the sale, besides the notorious "rights," were the band and chorus parts of some twenty-six Operas, and the stage jewellery, &c. used by Miss Louisa Pyne during her operatic career, including the drum of the *Daughter of the Regiment*, which was bought for twenty shillings. The jewellery all fell to Mr. Jarvis for some £35, the most interesting "lot" being a pair of robe clasps said to have been worn by Mrs. Siddons as *Queen Katherine*, and now sold for £5.

THE keen competition which exists in journalism, as in all other forms of labour and enterprise, sometimes leads to singular measures for getting or keeping readers. In one place prizes are offered for solving conundrums; in another the purchase of a single copy entitles the purchaser to buy a cheap opera-glass; and in a third the chance is held out of obtaining "a piano for five shillings." But the most complete thing of the kind was achieved the other day by the *Cardiff Times*, which offered a series of "commemoration prizes" for excellence in a variety of literary and artistic forms. There was a musical competition of course, and Mr. Brinley Richards, always ready to labour for his countrymen, undertook the thankless task of adjudicator. Of the Psalm-tunes sent in Mr. Richards speaks highly, and points out "the refinement of the melodies, and the admirable manner in which they are harmonised,"

adding that "there are some not unworthy of comparison with the best examples of their kind." Furthermore, we are told, with pardonable boasting, that, assuming the compositions to be the works of amateurs among the population, it is doubtful whether the result "would have occurred in any other part of the kingdom." The songs with pianoforte accompaniment were not so fortunate, Mr. Richards opining that the composers laboured under the disadvantage of want of experience as pianoforte players; but the successful part-song is described as "noticeable for its flowing melody and compact harmony." On the whole, Mr. Richards believes that if his countrymen enjoyed the advantages of a thorough musical education they would be able to vindicate their claims in the higher branches of art. If the *Cardiff Times* has been instrumental in making this ever so little clearer to rich Welshmen, it has done a good work. That the Welsh have music in their nature none who know them can dispute, and it is just because no higher musical education is available in their own country that they never—except in rare instances—get above elementary forms of the art. There ought to be a Welsh Musical Academy in London, supported by the Principality, and made strictly national, in order that it may appeal to national pride. Then the Muse of the "ancient mountains" would perhaps learn to sing a loftier strain than a folks-song.

It has been truly said that only a rich man can afford to dress shabbily. May it not also be affirmed that only a country rich in representative men of art and science can afford to allow the names of some few to fall into almost utter oblivion? We know, for example, that Germany—the recognised birthplace of the most profound in musical thought—has but lately resuscitated the greatest works of some of her most gifted composers; but does England stand so high as a musical nation that she can ignore a genius like Purcell? If any one still doubt that this has been the case, let him refer to a recent article in a morning contemporary, in which this composer's once popular Duet and Chorus, "Britons, strike home," is treated, for political purposes, as a "Prophetic War-song," the origin of which is perfectly unknown, and which the writer has seen, evidently for the first time, in a version "Printed and sold by J. Pitts, Great St. Andrew St. 7 Dials." We are glad to find that a correspondent immediately wrote to the paper in which the discovery of this composition was announced, saying that "the words are from the Opera of 'Bonduca,' which was adapted from Beaumont and Fletcher's tragedy by Betterton," and that the music is by Purcell. He also states that the writer of the article "is quite right in supposing that the song could not have been written less than seventy years ago;" but that "at least one hundred years may be added to his estimate of the antiquity of this 'War-song,' for the Opera of 'Bonduca' was written in 1695, in which year Purcell died." It is to be hoped that the attention drawn to the works of our great national composer by the establishment of the "Purcell Society" may shortly dispel the ignorance of Englishmen as to his claims upon their sympathy; but meanwhile we cannot but wonder that a writer on the staff of a newspaper should not only be unaware that Purcell composed "Britons, strike home," but that (considering the composition was published in the *MUSICAL TIMES* of June 1865) he should never have met with even the words save in the "7 Dials" edition from which he quotes.

It is difficult, we know, to do more than "request" ladies and gentlemen to refrain from annoying others

in public assemblies. Visitors are "requested" not to crowd before a picture at an exhibition; concert-goers are "requested" to be seated before the commencement of the music, and only to leave the room between the movements of a piece. But those who ostentatiously indulge in the most intolerable of all nuisances at an Opera-house have not, so far as we are aware, ever yet been even "requested" to desist. We allude to the practice of keeping up a running conversation during the performance of an Opera. Whether a large number of the audience surrounding us at the Adelphi Theatre, on the opening night of Carl Rosa's Opera Company, met together for a friendly chat after dinner, or they had entered into a compact (as opponents of Opera in English) to prevent anybody from hearing what they did not wish to hear themselves, we know not; but anything like the din kept up throughout the Opera of "The Merry Wives of Windsor" we never before heard. They talked during the Overture; they talked through the beautiful opening Duet; they talked through the soprano solos, and screamed almost when a *crescendo* in the music interfered with their hearing each other. Stern looks were directed into their boxes; even appealing glances from music-loving ladies gently rebuked their loquacity; but they had paid for their places to talk in, and remained inflexible to silent admonition. Now we have often seen a person who insists upon interfering with the comfort of his neighbours at a theatre quietly ejected from the building. Would it not be possible, after paving the way by the usual "request" in the bills, to have some official in the establishment who should be authorised to enforce silence? Surely there can be no reason that order should reign in the gallery, and disorder in the boxes. We do not wish to compel any persons to listen to the music, but have a right to claim at least common courtesy towards those who do.

SOME time ago we recollect that a proposition for licensing street music was favourably entertained, and there appeared every probability that this measure would be carried into effect. We confess that to us the project appeared simply absurd; for, apart from the difficulty of deciding what kind of music should be considered legal, we can scarcely be expected to endure with placidity a succession of sounds which disturb us from study or repose because those who blow or scrape them are "licensed." A recent decision by one of our metropolitan magistrates, however, has rendered it unnecessary for the guardians of peace and quietness to legislate at all upon the matter, for he has discharged two Italians, who were brought before him for refusing to desist from performing, because the person who complained of the annoyance was "dressing." Of course we know that with many persons this is an exceedingly delicate operation. Beau Brummell, for instance, when asked what all the unsoiled cravats which were heaped up in his dressing-room were for, replied that they were "his failures;" and who knows but that the sudden sound of music in the street might often produce the most lamentable results when just giving the finishing touch before a looking-glass? But it is useless to complain, for the fiat has gone forth; and henceforward we should recommend nervous residents in a "quiet street" to endeavour as much as possible to keep the hour at which they are accustomed to dress a profound secret, for they may rest assured that the wily "Italians" will be on the watch. We should like, however, as police magistrates have now constituted themselves judges in the matter, to be furnished with a list of the occupations in which we are permitted to indulge without the accompaniment of music; for we can scarcely be expected to keep

within the law unless allowed to become thoroughly acquainted with it.

If anything were wanting to crown the folly of the *encore* system we could find nothing more decisive than the fact that comes to us from St. Petersburg, that, during a performance of "Lucia" at the Imperial Opera, Mdle. Etelka Gerster was so rapturously applauded that she "had to sing the whole of the mad scene over again." This may be very gratifying to the vocalist, and the announcement of such an occurrence may act as an excellent advertisement; but, in the cause of art, we ask where is this absurdity to stop? If, instead of a single piece, we are now to have a whole scene repeated, why not a whole act, or, indeed, why not the entire Opera, supposing that enthusiastic admirers can be found to retain their places far into the small hours of the morning? We have often before alluded to this grievance; but it is the duty of all who are earnest in endeavouring to reform an abuse not to cease agitating the subject until they have succeeded in their object. True it is that in this country artists are scarcely as ready to accept encores as they used to be; but the custom still lingers, not only at Ballad Concerts, where the nuisance is more endurable, but at those classical performances which are presumed to lead, and not to follow, the taste of the day. Experience has proved that to leave the matter in the hands of those who are personally interested in upholding the system is useless. A line in programmes, both of the Opera-house and concert-room, that "no encores will on any account be allowed" would at once root out the custom; and it would be well, we think, at once to arm Conductors with authority to resist the clamours of those who, knowing that the artists themselves are on their side, persevere in enforcing their demands, although obviously against the better sense of the majority of the audience.

THE "first-class pianiste and vocaliste" who places "M. and A.C.P." after her name (to whom we alluded in an occasional note last month) has written to say that the letters indicate "Member and Associate of the College of Preceptors." Our correspondent also takes the opportunity of telling us that she thinks her claims should be "courteously challenged and investigated;" but, as we have not challenged them, we are not called upon to investigate them. We merely expressed our ignorance of what the letters mean, and are perfectly satisfied with her explanation.

HER MAJESTY'S THEATRE.

THE short season of Operas in English at this establishment terminated on the 13th ult., the success of Sir Julius Benedict's "Lily of Killarney" having induced Mr. Mapleson to prolong the performances three nights beyond the period originally announced. We must also mention that Mdle. Hélène Crosmont met with a cordial reception as *Marguerite* in Gounod's "Faust," both her singing and acting suggesting the most sanguine expectations for the future. We understand that the lessee intends very shortly to commence his Italian Opera season.

ADELPHI THEATRE.

THE commencement of Mr. Carl Rosa's Opera season at this establishment on the 11th ult. was in every respect a brilliant success. That English Opera and Opera in English can enlist the sympathies of a large portion of our music-loving public has already been proved by Mr. Rosa on two former occasions; his last season in the metropolis, at the Lyceum Theatre, when Cherubini's "Water-Carrier" and Wagner's "Flying Dutchman" were so eminently attractive, triumphantly refuting the old-world

notion that Italian is the sole language for music, since both these works were comparative failures when given at our fashionable lyrical establishments. Otto Nicolai's Opera, "Die Lustigen Weiber von Windsor," skilfully adapted from the German libretto of Herr Mosenthal by Mr. Hersee, was excellently chosen for the opening night of the present season; for not only is the story thoroughly English, but the work is so admirably suited for Mr. Rosa's company that, although no one part came out with undue prominence, the general effect of the performance was in the highest degree satisfactory. Nicolai's music is always pleasing, written throughout with a fluency which carries the story pleasantly forward, and although never rising to the Shakespearian level, save in the moonlight scene with the fairy revels, sufficiently illustrative of the varied incidents of the text to ensure success with a not over-exacting audience. The composer has, we think, but little idea of humour; for, curiously enough, this phase of *Falstaff's* character is left untouched, the musical colouring suggesting only the obesity of the knight, with the accompanying overweening sense of his own importance. Whether Mr. Aynsley Cook in his make-up of the part felt this we cannot say, but his stuffing and general appearance were more suited to burlesque than Opera, a defect for which it required all his capital singing to compensate. Miss Julia Gaylord, both as a vocalist and an actress, created a marked effect as *Mrs. Ford*; Miss Josephine Yorke's *Mrs. Page* was equally deserving of commendation; and Miss Georgina Burns, who made her first appearance in the small part of *Anne Page*, displayed a bright and well-trained soprano voice, which may, with more experience, be turned to excellent account. Unfortunately Mr. F. C. Packard, who sang the little music assigned to *Fenton* in the first act, was too indisposed to reappear, and the character was most efficiently taken by Mr. J. W. Turner, a proof of the ease with which Mr. Rosa can meet an emergency which might have thrown the whole Opera into confusion under a less careful and experienced manager. Mr. C. Lyall was an excellent *Master Slender*, Mr. Ludwig was an admirable *Mr. Ford*, and Mr. Snazelle as *Mr. Page*, Mr. H. W. Dodd as *Dr. Caius*, Mr. Brooklyn as *Bardolph*, and Mr. Muller as *Pistol*, if not separately entitling themselves to special notice, materially aided the *ensemble*. The Overture was finely played, and encoresd with an enthusiasm which showed how thoroughly it has established itself as a favourite by its frequent performance at concerts. The dresses and scenery were worthy of the highest commendation, the exquisite moonlight effects, with the refined and varied grouping around Herne's Oak, in the last act, eliciting a storm of applause which could only be appeased by the appearance of Mrs. Aynsley Cook, under whose superintendence the scene has been arranged. The orchestra, led by Mr. Carrodus, is most efficient in every department; and Mr. Carl Rosa, on his entry as Conductor, received an ovation which must have convinced him how heartily his efforts in the cause to which he has devoted himself are appreciated.

ROYAL ALBERT HALL CHORAL SOCIETY.

THIS Society has continued its active and successful labours during the past month, under the direction of Mr. Barnby, amid increasing signs of public appreciation. On the 7th a performance of "Israel in Egypt" took place, and attracted a very large audience, many of whom, probably, were desirous before all of enjoying Handel's magnificent Choruses as rendered by the choir which Mr. Barnby trains so well. These were assuredly not disappointed by the result, for seldom have the "Plagues" and the "Song of Moses" had a more impressive interpretation. Without saying that the concerted pieces were uniformly well given, which would be nonsense in view of their greatly varying difficulty, it may be asserted without fear that nowhere did the choir fail, in any serious measure, to do justice to the music. With sustained skill and not less constant energy the "1,000" revealed the whole of Handel's splendid effects, and won a hearty acknowledgment from the witnesses. As usual, the bass Duet, "The Lord is a man of war," was sung by all the male voices, and, as usual, had to be repeated. Its encore might well have been com-

manded, even by those who object to the departure from Handel's intention, if only in acknowledgment of the singular skill with which the tenors and basses did their work. The soloists were Miss Anna Williams, in place of Madame Sherington, absent through illness, Miss Mary Davies, Madame Antoinette Sterling, and Mr. Edward Lloyd. All these artists did their best, to the satisfaction of the audience; but the success of the occasion fell to Mr. Lloyd, whose brilliant and energetic delivery of "The enemy said" roused the audience to enthusiasm, and led to an encore. Mr. Barnby conducted with all the firmness required by so large a body of executants when engaged upon such music, and Dr. Stainer ably presided at the organ.

The performance of Mendelssohn's Oratorio "Elijah," on the 21st ult., was especially interesting on account of the part of the *Prophet* being undertaken, for the first time in this country, by Herr Henschel. The German baritone has in a short period so firmly secured the good opinion of English audiences by his excellent singing that his appearance in a work of importance was anxiously looked for; and although applause must not always be accepted as indicative of real merit, there can be little doubt that in this instance at least the warmest demonstrations of approval were thoroughly deserved. Throughout the Oratorio Herr Henschel truly realised the intention of the composer, his placid solos, "Lord God of Abraham" and "It is enough," as well as the impassioned piece of declamation, "Is not His word," being given with a reverence for the text which proved how thoroughly his power was under the control of an innate artistic intelligence. Mr. Vernon Rigby sang with his usual effect the tenor part, and Miss Mary Davies, Miss Anna Williams, Madame Osborne Williams, and Madame Antoinette Sterling were most efficient in the music allotted to them, the last-named vocalist receiving an encore for her rendering of "O rest in the Lord." The Chorus were sung with precision and perfect command of the gradations of tone, under the baton of Mr. Barnby, who conducted the Oratorio with much skill and judgment. Dr. Stainer presided at the organ with his usual success.

SACRED HARMONIC SOCIETY.

THIS Society, almost as a matter of course, keeps the two Oratorios of Sir Michael Costa on its active list, and might be expected to do so from a feeling of sympathy alone. It owes much to the veteran Conductor who for so many years has been its musical chief, while no more graceful acknowledgment could be made than an occasional presentation of the works by which he desires posterity to remember him. The Society's duty in this regard corresponds with its interest. Concerning the actual merits of "Eli" and "Naaman" various opinions are entertained, but the patrons of Exeter Hall are agreed as to their being worth attention, and whenever one or the other is performed a large audience is sure to gather. This fact was illustrated, as respects the younger Oratorio, in the early part of the last month. Into the discussion concerning the comparative value of "Eli" and "Naaman" we do not purpose entering. Enough that each has its admirers, the probability being that the more showy style of the second Oratorio secures for it a majority of votes among amateurs generally. At any rate, Exeter Hall was filled on the occasion to which we refer, the audience finding an ample reward in a singularly good performance. Without saying that Sir Michael Costa takes more pains to perfect his own music than that of any other composer, we may confidently assume that he does not take less, while it is easy to believe that those under him devote all their energies in a special manner to secure a good result. Hence the perfection of the rendering "Naaman" received, and the brilliant success of an exceptional evening. We need not discuss a work about which the public mind has long been made up. Even if we were so disposed, we could not, on the one hand, persuade amateurs that "Naaman" is a *chef-d'œuvre*; or, on the other, that it does not exemplify the advantages of being able to write attractive melodies of a pure and gratefully vocal character, to use both orchestra and chorus with a

complete knowledge of effect, and to illustrate, with broad and striking force, a dramatic situation. These are, undoubtedly, the merits of "Naaman," and they go a long way to secure popular success. The soloists, who did very much for the triumph of the evening, were Miss Robertson, Mrs. Osgood, Madame Patey, Mr. Vernon Rigby, and Mr. Santley. Miss Robertson is less adapted for Oratorio than for the lighter works of the secular concert-room. Nevertheless, she made a favourable impression and obtained a good deal of applause, as well as one encore, for the music of *Adah*, a part in which Madame Adelina Patti originally appeared. Mrs. Osgood, as the *Wife of Naaman*, sang with marked power and effect. The American soprano is rapidly making her way to the front, and, what is more, conquering the position by the combined force of talent and industry. We are glad of it, for there is a sad dearth, at present, of English-speaking soprani. Madame Patey, always efficient, was encored in her one Air; Mr. Vernon Rigby sang as *Naaman* (for the first time in London) with a success amply justifying the composer in choosing him for the part, and Mr. Santley left nothing to desire in the rôle of *Elisha*. The Chorus were effectively given, one and all; and at the close of the performance, as before it began, Sir Michael Costa was loudly applauded.

PHILHARMONIC SOCIETY.

ALTHOUGH no novelty was given at the opening concert of this Society on the 14th ult., the programme was in the highest degree attractive; for not only were Mozart's ever-welcome Symphony in G minor and Schubert's unfinished Symphony in B minor included amongst the orchestral works, but Herr Joachim performed Beethoven's Violin Concerto with an effect which we scarcely remember to have heard equalled. Mrs. Osgood, who was the vocalist of the evening, sang Wagner's *Scena*, "Liebes-Tod" (from "Tristan und Isolde"), with great success, and also gave Spohr's "Rose softly blooming" with true artistic feeling. The orchestra has undergone some changes for the better; and Mr. W. G. Cusins, who conducted, seemed resolved to introduce a greater degree of refinement in the rendering of the works than we have hitherto been accustomed to at these concerts.

MR. HENRY LESLIE'S CHOIR.

THE twenty-third season of the performances of this excellent choir commenced with what was termed a "preliminary" concert on the afternoon of the 14th ult., at St. James's Hall. The solo vocal music was given by Mdlle. Alwina Valleria, Mesdames Lablache and Parodi, Signori Runcio, Del Puente, Rocca, and Foli. The selections also included the clever violin-playing of M. Musin, who, in a Fantasia by Leonard, displayed a good tone and considerable executive power. The four subscription concerts (the first of which was announced for the 26th ult., too late for notice in our present number) will contain but few novelties, although most of the pieces rendered so popular through the medium of this choir will be given during the series. We may say, however, that the celebrated "Miserere" of Basily, formerly sung at St. Peter's, at Rome, during Holy Week, will be sung under the direction of Signor Rotoli, lately a member of the choir at St. Peter's; and at the fourth concert Bach's Motett for double choir, "Be not afraid," will be performed for the first time. Mr. Leslie also announces two morning concerts, at which the principal artists of Her Majesty's Opera will appear.

MADAME JENNY VIARD-LOUIS'S CONCERT.

THE first of five concerts given by the above-named artist at St. James's Hall, on the afternoon of the 5th ult., was so excellent, more especially as respects the rendering of the orchestral works selected, as to warrant us in bestowing the most unqualified praise upon all concerned. Under the able direction of Mr. Weist Hill, a band efficient in every department gave so perfect an interpretation of Mendelssohn's Scotch Symphony and Rossini's Overture to "Guillaume Tell" as to elicit after each movement the warmest marks of satisfaction, even

from those whose critical judgment has a claim to respect. Indeed it may truly be said that the rendering of Mendelssohn's Symphony revealed beauties which were but indicated in many of the performances to which we have listened in the metropolis; for, although both the Scherzo and the Finale were taken quite up to the speed intended by the composer, every passage was played with the utmost accuracy, and every point, especially in the last movement, was clearly and sharply defined. Madame Viard-Louis, in fixing upon Sterndale Bennett's Piano-forte Concerto in F minor, did not choose well for the display of her powers. She has vigorous execution and command of passage-playing; but neither of these qualities will secure success for so refined and poetical a work as Bennett's Concerto. She was much more effective in grappling with the difficulties of the pianoforte part of Raff's uninteresting Quintett, in which she was assisted by Herr Kummer, Mr. Palmer, M. Holländer, and M. Lassere. Madame Antoinette Sterling was the vocalist, and M. H. Leibold acted as accompanist at the pianoforte. The judgment and enterprise displayed by Madame Viard-Louis in the organisation of this series of concerts will, we trust, be rewarded by large attendances at the remaining four performances; for, if we may accept the first as a fair specimen of those which are to follow in monthly succession, no real lover of the greatest orchestral compositions will miss hearing them presented under such exceptionally favourable circumstances.

MONDAY POPULAR CONCERTS.

As the season advances the special attractions presented by these Concerts begin to multiply, and, as a consequence, the spacious St. James's Hall assumes on each successive evening a more crowded aspect. Whether the latter be chiefly owing to the reappearance of certain favourite artists, or to the increased variety of classical music displayed in the respective programmes, we do not presume to decide. Certain it is that even the more lengthy and abstruse portions of the chamber works performed invariably meet with the enthusiastic approval of the auditors. Nor do we question the sincerity of these somewhat stereotyped plaudits after every single movement; for where all is more or less excellent the homage thus rendered to the executive artists may safely be even indiscriminately bestowed. In resuming our chronological record of the evening performances, we have to notice the first appearance this season of two of the most eminent violinists of the day, MM. Joachim and Wieniawski, as well as the *début* of Herr Ignaz Brüll, the pianist-composer, who has but recently gained dramatic laurels by the performance in various parts of Germany of his Operas "Der Landfriede" and "Das goldene Kreuz." The reappearance of that accomplished baritone Herr Henschel must likewise be reckoned among the "events" of the season.

The last Monday in January introduced, as already announced in our previous number, the Viennese artist Herr Ignaz Brüll to the musical public as represented by the frequenters of these sterling concerts; and his performance of Beethoven's Sonata in C minor (Op. 111), and participation in Schumann's Quintett in E flat, for pianoforte and stringed instruments, met with a very favourable reception, the execution of the former resulting in an encore. Other instrumental solos were furnished by Madame Norman-Néruda, who played with much grace and refinement a Cavatina by Raff and a Tambourin by Leclair. Not the least interesting portion of the programme was the production of Schubert's String Quartett in B flat (Op. 168), a novelty to English audiences, but one which, by a few repetitions, will doubtless be raised to the rank of a favourite. Although an early manifestation of the composer's genius, and yielding to his later works of a similar kind in depth of conception and the almost unbounded flow of ideas, it bears the stamp of immortal youth on its every movement. The work was finely played by Madame Néruda and MM. Ries, Zerbini, and Pezze. Madame Antoinette Sterling, who in her rendering of Mr. Davison's effective song "False friend" and of two German Lieder was much applauded, had the benefit of Sir Julius Benedict's masterly accompaniment, that gentleman acting as Conductor.

In the first concert of last month (4th ult.) the programme was devoted entirely to works by Beethoven, including the Quartett in F major (Op. 59) for stringed instruments, and the Trio in D major (Op. 70) for pianoforte, violin, and violoncello, both works being rendered in such a manner as to disarm criticism. Herr Wieniawski, who was the leading violinist, played, or rather sang on his instrument, the Romance in F, with pianoforte accompaniment, it being the exquisite *cantabile* which especially distinguishes the style of this eminent artist. His performance having been vociferously encored, Herr Wieniawski had an opportunity of displaying his great executive skill in the Prelude to Bach's Violin Sonata in E, a performance which again elicited the most enthusiastic applause. Mdle. Marie Krebs, who presided at the pianoforte, did full justice to the drastic contrasts of the Variations in C minor for pianoforte alone—a most striking instance of the composer's boundless fertility of imagination—being also associated with MM. Wieniawski and Piatti in the performance of the Trio already referred to. Mdle. Sophie Löwe was the vocalist; M. Zerbini officiated as Conductor.

The second evening of the past month (11th ult.) was again distinguished by the co-operation of MM. Wieniawski and Brüll, who, in conjunction with Signor Piatti, opened the Concert by a capital performance of Beethoven's Trio in E flat (Op. 70), a work the mere mention of which will recall delightful emotions to every amateur. The instrumental solos were divided between MM. Brüll and Wieniawski, the former playing, with great power and precision, Schumann's "Etudes Symphoniques," and the latter giving a "Legend" of his own composition, both performances being encored. The Concert concluded with Beethoven's Septett in E flat (Op. 20), admirably rendered by MM. Wieniawski, Zerbini, Lazarus, Wendtland, Wotten, Reynolds, and Piatti. Herr Wieniawski, however, is essentially a solo performer whose exquisite refinement of style and general artistic culture appear to less advantage in the performance of chamber music, where, without undue self-assertion, a more robust individuality of tone than his is listened for, at any rate by ears accustomed to a Joachim or a Wilhelmj. Mr. Pyatt sang with effect vocal pieces by Handel and Schubert; his voice is a low baritone of a very agreeable *timbre*, and, though he does not as yet exercise an absolute control over his vocal powers, a little judicious training will doubtless supply the deficiency.

On the evening of the 18th ult. the long-looked-for appearance of Herr Joachim at his accustomed post of leading violinist at these concerts was the distinctive feature. The chamber music on this occasion consisted of Beethoven's Quartett in E minor (Op. 59) and Haydn's Quartett in D minor (Op. 76) for stringed instruments, the executants being MM. Joachim, Ries, Straus, and Piatti; having stated which, it is superfluous to add that the performance of these two works was throughout admirable. Herr Brüll was again the pianist, and in his rendering of Schumann's Fantasia in C major (Op. 17) confirmed the favourable impression which his clear exposition and effective delineation of contrasts had created on previous occasions. His style is perhaps somewhat too rigid, and, in his interpretation of works like the above of Schumann's, we miss those subtle touches of poetic feeling by which players of inferior technical acquirements to those of which Herr Brüll disposes succeed in placing themselves at once *en rapport* with their audience. Herr Joachim played in his usual unapproachable manner the Siciliana and Finale from Bach's Sonata in G minor. The splendid rendering on the part of Herr Henschel of Lieder by Schumann and Schubert elicited the most enthusiastic applause. The gifted singer will, we understand, permanently take up his residence in London. M. Zerbini was again the Conductor on the occasion in question. We must delay notice of the following concert (which took place on the 25th ult.) until our next issue.

CRYSTAL PALACE.

AFTER a somewhat longer interval than usual, the Saturday Concerts at this establishment were resumed on the 9th ult. One very interesting novelty, and another no less interesting revival, formed the specialties of the concert on that afternoon. The former was Brahms's

"Rhapsodie" for alto solo and male-voice chorus (Op. 53), a work the first performance of which in England was given in May last by the Cambridge University Musical Society, under Mr. Villiers Stanford, but which, except on that occasion, had not previously been heard in this country. The words of this very remarkable composition are taken from Goethe's "Harzreise im Winter;" the lines, which describe a misanthrope wandering in solitude over the mountains, and which conclude with a prayer to the "all-loving Father" to comfort his heart, are such as would scarcely have been selected by any other composer for musical treatment. Brahms, however, is of so original a genius that the subject seems exactly suited to his peculiar style of thought; and he has produced in the "Rhapsodie" a work which, though scarcely containing within itself the elements of popularity, is of a refined beauty appealing strongly to the feelings of the cultivated musician. The piece commences in the key of C minor; the opening Recitative and the Air commencing "Who can comfort his anguish" are impressed with a profound melancholy; and the sudden change to C major, with the entry (for the first time) of the chorus *pianissimo*, in the final movement, is one of the most striking points in the work. The solo part was excellently sung by Fräulein Redeker, and the chorus was well given by the male voices of the Crystal Palace Choir, who, however, were too numerous for the proper effect of the music, the balance between the chorus and the soloist being in parts quite destroyed. The revival above referred to was that of Handel's second Oboe Concerto. The works known as "Oboe Concertos" are not Concertos in the modern acceptance of the word, that is pieces for the display of a soloist with accompaniments for the orchestra. This use of the word was not unknown in Handel's day—as witness his Organ Concertos—but the term was also employed to designate a composition in which many instruments played together, and was nearly equivalent in this sense to our "Symphony." The Oboe Concertos closely resemble in their form orchestral Suites. They received their title because they contain parts for oboes, and in some cases for other wind instruments also, and thus differ from the Grand Concertos, which are for strings only. The Concerto in B flat, revived at the Crystal Palace, has solo parts for two violins and two oboes, with accompaniment for strings. It is a pleasing and interesting work, though the form in which it is written has now become antiquated. It was capably played under Mr. Mann's direction, the solo parts being well given by Messrs. Watson, Jung, Dubrucq, and Feisel. The remainder of the programme included the "Eroica" Symphony, of which a remarkably fine performance was given, the introduction to the third act of Wagner's "Meistersinger," a pleasing *entracte* from Massenet's "Don César de Bazan," and vocal music by Fräulein Redeker and Mr. Santley.

The Concert on the 16th commenced with a Concert-Overture in F (MS.) by Mr. Thomas Wingham, one of the most talented and promising of the younger school of English composers. Mr. Wingham's latest work is constructed on very pleasing subjects, skilfully treated and effectively scored; its reception was deservedly hearty, and the composer received the honour of a call at the conclusion of his work. The Symphony of the afternoon was Schumann's No. 4, in D minor, which was played as (in this country at least) it can only be played at the Crystal Palace. M. Wieniawski was the instrumental soloist at this concert. He selected the first movement of a Concerto by Viotti, and a Polonaise of his own. Both served to display his fine tone and perfect mastery of his instrument, but neither was very interesting as music. The vocal pieces were more than usually attractive. Madame Patey gave a very fine rendering of Beethoven's "In questa tomba," and also brought forward a charming song, "The Lay of the Imprisoned Huntsman," from Professor Macfarren's new Cantata "The Lady of the Lake;" while Mrs. Osgood sang with great taste Spohr's "Rose softly blooming," and also showed remarkable dramatic feeling in the solo part of Mendelssohn's "Loreley" Finale, with which the concert concluded. In this work the members of the Crystal Palace Choir were heard at their best; they are thoroughly familiar with Mendelssohn's style, and it therefore receives fuller justice at

their hands than some of the more modern works which they are called upon to sing. To complete the record of this concert, it must be added that the choir also gave a spirited and effective rendering of the Chorus "The hunt's up," from Macfarren's "May Day."

Herr Ignaz Brüll made his first appearance at these concerts on the 23rd ult., in the double capacity of composer and pianist. His Concerto in C major (No. 2) is a work which bears testimony not only to great natural ability, but to the thoroughness of his studies. It is written strictly in the classical forms of Mozart and Beethoven, the only difference being that the *cadenza*, formerly indispensable at the end of the first movement, is not introduced. In its subjects the Concerto is pleasing without being strikingly original. Of its three movements the first Allegro is the least interesting; the Andante and Finale are charming. The workmanship, thematic treatment, and orchestration are excellent. The solo part, played, as above said, by the composer, is very effective and brilliant, without being so enormously difficult as is the case in some Concertos of recent production. Herr Brüll as a player is refined and artistic; there is no assumption about him; he does not astound by a display of musical fireworks, but he pleases by a thoroughly finished and musicianly style. He was, as he well deserved, warmly received. A second specialty at the same concert was Wagner's "Faust-Ouverture"—a work which may almost be regarded as a novelty, seeing that it had only once before (in October 1874) been heard at the Crystal Palace. The Overture is intended less as a prelude to Goethe's play than as a musical illustration of the character of *Faust* himself, or rather of one aspect of it. The motto prefixed to the score is taken from a conversation between *Faust* and *Mephistophiles*, in which the former expresses his longing for death and his loathing of existence. As may be anticipated, the music is of a most sombre character, full of power, but by no means of a kind to be generally popular. The Overture, though very finely played, appeared to be but little appreciated. A very excellent performance of Mozart's E flat Symphony and the Overture to Bennett's "May Queen" completed the orchestral selections. A young lady with a pleasing but not very powerful voice, Miss Merivale, made her first appearance as a vocalist at the Palace; the other singer of the afternoon was Herr Henschel, who gave with much effect an Air by Carissimi and Schumann's "Two Grenadiers."

MR. KUHE'S FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE programme of this Festival, which began, in the Dome of the Brighton Pavilion, on Tuesday the 19th ult., and is still continuing, does not differ in any special measure from its predecessors. Mr. Kuhe has a somewhat difficult part to play. The public to whom he chiefly appeals is a mixed one, with perhaps a preponderance towards light tastes, and it is needful therefore to make no small provision of popular music. On the other hand a classical minority demands to be served; and there is also a necessity to keep the programme, as a whole, up to Festival rank. But Mr. Kuhe is a man of experience, and he contrives, as far as possible, to satisfy all parties. Oratorios, Cantatas, and high-class orchestral works please the connoisseurs, while others find their favourite pulchrum in a host of pieces generally known as "miscellaneous." It may be said that the second class of patrons are catered for with undue liberality, and perhaps the objection has some weight from a Festival point of view. But Mr. Kuhe knows better than anybody else what the Brightonians will stand, and it is very certain that no *entrepreneur* can afford loftily to ignore the doctrine of expediency. In other respects the arrangements are as satisfactory as heretofore. A small but efficient orchestra is led by Mr. Carrodus; Mr. Kuhe's Festival Choir, a new body that has taken the place of the local Sacred Harmonic Society in connection with these concerts, supplies a fairly good chorus; and the principal artists comprise most of those just now available in the higher ranks of vocal art.

The series of performances began well, on the day above named, with Mr. F. Clay's Cantata "Lalla Rookh" and Sterndale Bennett's "May Queen"—both of them

examples of that national talent which it was, doubtless, Mr. Kuhe's desire to honour. "Lalla Rookh," as the reader will have in mind, was written for and produced at the Festival of last year. Its presentation a second time should be regarded therefore as a particular proof of favour, at which those who know the work need not entertain any surprise. Whatever Mr. Clay's music may lack, it is, as a rule, pleasing and acceptable to the popular ear. Its melodies, if not strikingly original, have charm, while the choral and orchestral pieces seldom fail to gratify by reason of their simple and engaging structure. Hence the success of "Lalla Rookh," in which the composer appears at his best. The Cantata was as well received on its second as on its first hearing, though the performance had not the advantage of Mr. Clay's personal direction. All concerned did their utmost, Mr. E. Lloyd once more carrying off honours by his excellent rendering of the important tenor solos; and it may be said without hesitation that "Lalla Rookh" has now established itself as a Brighton favourite. Bennett's charming Pastoral, concerning the merits of which nothing need be said, since it long ago took rank as an English classic, was heard throughout with delight. Its pure and beautiful music never wearies the ear, nor does sympathy ever fail to attend the progress of a work which breathes the very atmosphere of ideal English rural life in the "good old times." Mr. Kuhe conducted both Cantatas, and had no reason to complain that his efforts to please by means of native music were met with coldness.

On the following day a "classical" concert took place under the direction of Mr. August Manns, who had wisely been engaged to conduct a number of important orchestral works needing experience and skill like his for their adequate interpretation. The programme opened with Beethoven's "Leonora" Overture, a worthy exordium, and was continued by Chopin's E minor Concerto, with Mr. Kuhe as soloist. Mr. Kuhe plays Chopin's music quite as well, to say the least, as that of any other master, and his rendering of the "E minor" was a special success, the audience—essentially one of amateur pianists—being loud and unanimous in expressions of approval. Then came Mozart's Symphony in G minor, welcome as flowers in May; and after it the first of three works written specially for the Festival—Mr. Alfred Cellier's "Suite Symphonique" for orchestra. We are not going to quarrel with Mr. Cellier about a name, but cannot help saying that his composition had better have been styled a Suite merely, unqualified by "Symphonique." True there are in it the symphonic four movements, Allegro, Scherzo, Romance, and Finale; but the term cannot be used without involving the application of a symphonic standard, which the work is unable to bear. The movements are all pleasing, more or less, and have features not without still higher merit, but their lightness of structure places them outside the category to which, nominally, they belong. As a group of movements making no very lofty pretensions, we can, however, accept them heartily, and hope that the composer may be encouraged to produce other things from time to time with steady purpose to reach ultimately a higher level. Mr. Cellier conducted his own music, and was well received. Other features of interest in this concert were Spohr's Scena Cantate for violin, ably played by Mr. Carrodus, the March from Lachner's First Suite, the Overture to "Ruy Blas," and the singing by Miss Annie Sinclair of Mozart's "Pato," with Mr. Lazarus's clarinet obligato. The whole passed off extremely well, thanks in great measure to Mr. Manns, that gentleman's perfect knowledge of everything done enabling him to secure the best possible results.

The third concert took place on the evening next ensuing, and was "miscellaneous," ranging from Schumann's Pianoforte Concerto to an orchestral selection from "L'Etoile du Nord." In the programme were the Overture to "Euryanthe," the ballet music from Rubinstein's "Fera-mors," a Minuet by Boccherini, the Overture to "La Gazza Ladra," and three vocal duets pleasingly sung by the Misses Allitsen. Over these more or less well-known things we pass to others, around which the interest of the occasion mainly gathered. And, first, as to the Pianoforte Concerto; not, however, as to the Concerto itself so much as to its performance by a young lady, Miss Kuhe, who chose

the work for her *début*. Schumann's noble and beautiful contribution to the highest *répertoire* of the instrument he loved needs no analysis or recommendation here. Having passed through the fierce ordeal of criticism, and survived the buffets of prejudice, the Concerto is now a classic among us, not understood in full perhaps, but everywhere treated with the confidence of those who know it is safe to trust the composer where he cannot clearly be traced. Whether Miss Kuhe did well to choose music so difficult is a question open to serious doubt. It is one, however, we shall not discuss, because, though the work in its higher meaning was not adequately exhibited, it served to show that the young executant has qualities of a sterling sort. She plays with a facility and intelligence indicative of admirable results in the future, and her immediate doings are certain to be watched with interest, in the hope that they may show a steady advance. Miss Kuhe, who had a warm reception from a sympathetic audience, was the recipient of numerous bouquets at the close of her task, and retired amid applause really enthusiastic. The Concerto, we should add, was conducted by Mr. Walter Macfarren, who also directed the performance of a new Pastoral Overture, specially written by him for Mr. Kuhe's Concerts. We shall not, of course, be expected to commit ourselves to a positive opinion on the exact merits of this work after no more than one hearing. But no hesitation need prevent us from saying that it made a most favourable impression, due to melodious themes, clear development in strict form, and charming colour laid on with delicacy and skill. The leading melody is above all attractive, and is dwelt upon and expanded as though the composer knew its worth; while, throughout, the "pastoral" element, as that element is conventionally expressed in music, makes itself felt without being obtrusively present. We hope to hear the Overture soon with a larger orchestra, meanwhile we congratulate Mr. Macfarren upon a work which, while making no great pretensions, can hardly fail to win great favour. At the close of the performance Mr. Macfarren was recalled and loudly applauded.

The first week's doings ended on the 23rd with "Elijah," Mendelssohn's *chef-d'œuvre* attracting, as usual, a large audience, and being performed, on the whole, in an effective manner. The soloists were Madame Edith Wynne, the Misses Allitsen, Madame Patey, Mr. E. Lloyd, and Mr. Santley.

An extremely successful Concert was given at St. James's Hall on the 15th ult. in aid of the Organ and Repairing Fund of Trinity Church, St. Marylebone. The vocalists were Mrs. Osgood, Madame Worrell-Duval, Madame Sintzenich, Mr. Edward Lloyd, Mr. Stedman, Mr. Ashley Foster, and Mr. Maybrick. Mrs. Osgood in "Love, the Pilgrim" (Blumenthal), and Mr. Edward Lloyd in the "Blue Alsatian Mountains" (Adams), met with their usual success; Mr. Stedman was most favourably received in a new song, "Bright eyes" (Osborne Williams); and the Trio "I Naviganti," by Madame Duval, Mr. Stedman, and Mr. Maybrick, was also a feature in the programme. Miss Madelina Cronin was much applauded for her pianoforte solos. The boys of Her Majesty's Chapel Royal, St. James's, assisted by the Lucinia Quartett Society and other gentlemen, added greatly to the interest of the concert by their excellent rendering of some Madrigals and Part-songs, Master Grounds eliciting an encore for the solo part in Bishop's Chorus, "Now tramp." Mr. T. H. Wright played two harp solos, and Mr. Osborne Williams conducted with his usual ability.

THE St. George's Glee Union gave its usual Monthly Concert at the Pimlico Rooms on Friday the 1st ult., the part-music, "Fairy song" (Zimmermann), "Calm be thy slumbers" (Bishop), "In this hour of softened splendour" (Pinsuti), "Hunting Song" (Mendelssohn), and "Soon as I carelessly strayed" (Festa), being well sung by the choir, especially Pinsuti's Serenade, which was redemanded. The solo vocalists were Miss Florence Lavender (a pupil of Mr. Theodore Distin), Miss Ellen Booth, Mr. George Carter, and Mr. Theodore Distin, all of whom were highly effective. Miss Louisa R. Distin played two pianoforte pieces with much success. The music to "Macbeth" (attributed to Matthew Locke), concluded a very satisfactory programme, the solo parts being well

God hath appointed a day.

March 1, 1878.

Acts xvii. 31; Ps. lxxxv. 10;
1 Cor. xv. 57.

ANTHEM FOR EASTER.

BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Maestoso assai.

ORGAN.
♩ = 69.

TENORS AND BASSES.

mf God hath ap-point-ed a day, in the which He will judge the world in righteousness by

TREBLES.

that man whom He . . hath or-dained; Where-of

CHORUS. *marcato.*

TREBLE. *f* He hath gi-ven as-su-rance un-to . . . all men, in that He hath rais-ed Him, hath

ALTO. *f marcato.*

TENOR. *f marcato.*

BASS. *f marcato.*

pp *crescendo.*

ff *rallentando.*

rais-ed Him from the dead, . . . hath rais-ed Him from the dead. . . .

crescendo. *ff marcato.* *rallentando.*

Ped. ff

Andante tranquillo. $\text{♩} = 63.$

p

The piano introduction consists of a treble and bass staff. The treble staff features a flowing melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes.

TREBLE SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge

ALTO SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge

TENOR SOLO (Svs. lower).
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge

BASS SOLO.
Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge

dim. *p*

The vocal solo section features four staves for Treble, Alto, Tenor, and Bass. Each staff has a vocal line with the lyrics 'Mer-cy and truth, mer-cy and truth, mer-cy and truth are met to - ge'. The piano accompaniment continues with a melodic line in the treble and a harmonic line in the bass.

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, mercy and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and

CHORUS.
- ther, . . Mer-cy and truth, . . mercy and truth, . . mercy and truth, and

pp

The chorus section consists of four staves, each with a vocal line and a piano accompaniment line. The vocal lines are marked with *pp* (pianissimo) and feature the lyrics 'Mer-cy and truth, . . mercy and truth, . . mercy and truth, and'. The piano accompaniment is marked with *pp* and features a melodic line in the treble and a harmonic line in the bass.

truth are met to - ge-ther, are met to - ge - - ther.

truth are met to - ge-ther, are met to - ge - - ther. Solo. *mf*

truth are met to - ge-ther, are met to - ge - - ther. Righteousness and peace have

truth are met to - ge-ther, to - ge - - ther.

dim. *p*

Solo. *p*

Righteousness and peace have kissed each o - ther, righteousness and

Solo. *p*

Righteousness and

kiss-ed each o - ther, Righteousness and

Solo. *p*

Righteousness and

Solo. *pp*

Right - eous-

p *pp* *pp*

poco cres. *dim.* *poco ritard.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

peace have kiss-ed each o - ther, righteousness and peace have kiss-ed each o - ther.

poco cres. *dim.*

ness .. and peace have kiss-ed each o - - ther, each o - - ther.

poco cres. *dim.* *poco ritard.*

CHORUS. *a tempo.*

pp Mer-cy and truth, mer-cy and truth, . . mer-cy and . . truth are met to-gether, *mf* *dim.*

CHORUS. *pp* Mer-cy and truth, mer-cy and truth, . . mer-cy and truth are met to-gether, *mf* *dim.*

CHORUS. *pp* Mer-cy and truth, mer-cy and truth, . . mer-cy and truth are met to-gether, *mf* *dim.*

pp CHORUS. Mer-cy and truth, mer-cy and truth, . . mer-cy and truth, *mf* *dim.*

pp a tempo. Mer-cy and truth, mer-cy and truth, . . mer-cy and truth, *mf* *dim.*

pp righteous-ness and peace are met . . to-gether, *pp* righteous-ness and peace are met to-
pp righteous-ness and peace are met to-gether, *pp* righteous-ness and peace are met to-
pp righteous-ness and peace are met to-gether, *pp* righteous-ness and peace are met to-
 righteous-ness and peace, and peace, . .

poco rall. al fine. ge-ther, *p* righteous-ness and peace, *pp* righteous-ness and peace. . .
poco rall. al fine. ge-ther, *p* righteous-ness and peace, *pp* righteous-ness and peace. . .
poco rall. al fine. ge-ther, *p* righteous-ness and peace, *pp* righteous-ness and peace. . .
poco rall. al fine. . . . and peace, *p* righteous-ness and peace, *pp* righteous-ness and peace. . .

poco rall. al fine. *dim.* *pp*

Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,
Thanks be to God, thanks be to God,

Allegro. ♩ = 76.
mf poco marcato. (Voices alone.) mf (Voices alone.) f molto marcato.

thanks be to God, . . . thanks be to
thanks be to God, . . . thanks be to
thanks be to God, . . . thanks be to
thanks be to God, . . . thanks be to

cres. f
Ped.

dim. God. . . . *f marcato.* Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
dim. God. . . . *f marcato.* Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
dim. God. . . . *f marcato.* Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
dim. God. . . . *f marcato.* Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which
God. . . . Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which

Allegro con spirito. ♩ = 88.
dim. f marcato.

giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,
 giv-eth us the vic-to-ry, thanks be to God, thanks be to God, thanks be to God,

SOLO.
 thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
SOLO.
 thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
SOLO.
 thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.
SOLO.
 thanks be to God, which giv-eth us the vic-to-ry through our Lord Je-sus Christ.

(Voices alone.)

Organ.

CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry, which
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,
CHORUS.
 Thanks be to God, which giveth us the vic-to-ry, thanks be to God, which giveth us the vic-to-ry,

giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv

giveth us the vic - to-ry, which giv-eth us the vic - to-ry, which giv

which giv-eth us the vic - to-ry, the vic-to-ry, which . . . giv - eth

which giv-eth us the vic - to-ry, the vic-to-ry,

eth us the vic - to - ry, through our . . . Lord,

eth us . . . the vic - to - ry . . . through our . . . Lord,

us, . . . which giv - eth us the vic - to - ry through our . . . Lord, which

which giv - eth us . . . the vic - to - ry, which

which giv-eth us the vic - to-ry, which giv-eth us the

which giv-eth us the vic - to-ry, which giv-eth us the

giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,

giv-eth us the vic - to-ry, which giv-eth us the vic - to-ry,

accel. e cres.

vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

accel. e cres.

vic-to-ry, thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

accel. e cres.

thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

accel. e cres.

thanks be to God, which giv-eth us the vic-to-ry, the vic-to-ry, the vic-to-ry.

a tempo.

A - - - men, A - men, A - - - men, . . A - - -

A - - - men, A - men, A - - - - - men, A -

A - - - men, A - men, A - - - - men, A

A - - - - - men, A - - - - men, A -

a tempo.

sempre ff ri - tar - dan - do. *Adagio.*

- men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.

sempre ff - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.

sempre ff - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus Christ. A - men.

sempre ff - men, which giv-eth us the vic-to-ry thro' our Lord Je - sus . . Christ. A - men.

sempre ff ri - tar - dan - do. *Adagio.*

sustained by Misses Spear and White, and Messrs. Small, Harvey, and Ellis, and the Choruses being rendered in a manner that must have been very gratifying to the Conductor, Mr. T. Garside, who was ably assisted throughout the evening by Mr. Joseph Monday, the latter gentleman also acting as accompanist.

MR. WALTER BACHE, whose Annual Concert took place at St. James's Hall on the 19th ult., again gave prominence to the compositions of Liszt, the programme including the orchestral *Poème Symphonique* "Orpheus," and the "Fantasie über Ungarische Volksmelodien," for pianoforte and orchestra, the *beneficiaire* playing with much brilliancy the pianoforte part in the last-named work. The *Scene Dramatique*, "Jeanne d'Arc au Bûcher," of the same composer, was well declaimed by Miss Anna Williams; and his "Paysage" and "Ballade" received ample justice at the hands of Mr. Bache, who never seems so much at his ease as when interpreting the thoughts of his master. The audience contained a large number of sympathetic listeners; and the applause after each of these works was warm and enthusiastic. Some well-written Part-songs by Peter Cornelius were effectively sung by Miss Anna Williams and Mr. Maybrick; and Mr. Walter Bache proved his sympathy with the classical school by selecting Beethoven's Pianoforte Concerto in E flat for the display of his powers. The concert was ably conducted by Mr. Manns.

THE Committee of the Bristol Musical Festival Society has unanimously elected Mr. D. W. Rootham to succeed the late Mr. Alfred Stone as Chorus-master of the Festival Choir. Mr. Rootham is well known in the city as an able and intelligent musician, and his gentlemanly and considerate behaviour towards his brother artists and pupils has won him universal respect and esteem. Mr. Rootham has for some time been the Conductor of the Bristol Madrigal Society, and likewise holds the appointment of Organist of St. Peter's, Clifton. He is also one of the Lay Clerks of the Cathedral. On Thursday the 7th ult. Mr. Rootham was introduced to the choir by Mr. R. H. Wilson, one of the newly appointed Hon. Secretaries of the Festival Society, and was very cordially received. In thanking the members for their kind reception, Mr. Rootham paid a fitting tribute to the memory of their late Chorus-master, and expressed a hope that in time he might perhaps be able to deserve as much of their regard and esteem as they had most justly accorded to their late beloved friend Mr. Stone.

THE Grove Park Choral Society, Chiswick, gave its second Concert this season on the 1st ult., at the New Vestry Hall, Turnham Green, which was well filled. The programme on this occasion had been divided into a sacred and a secular part, and the selection of the music was of so excellent a character as to reflect great credit upon the Society, which is, as yet, only in the second year of its existence. It will be sufficient to mention Mendelssohn's "Hear my prayer," Spohr's "As pants the hart," Schubert's "The Lord is my Shepherd," the Fishermen's Chorus from "Masaniello" (Auber), the Bridal Chorus from "Lohengrin," the Spinning Chorus from the "Flying Dutchman," and the March from "Tannhäuser" (Wagner) as having formed part of the programme in order to show that something more than a mere amateur performance was intended; and the result was on the whole a decided success. Mr. Theodore Drew again proved himself a most efficient Conductor; Miss B. F. Wyatt being, as before, a very able accompanist.

THE fourth Annual Entertainment by the Violin Class took place at the Birkbeck Institution on the 9th ult., under the direction of Mr. Fitzhenry. The vocalists were Miss Leonora Braham (who gave a finished rendering of Sullivan's "Orpheus with his lute" and Gounod's "O that we two were maying"), Miss Ida Coleman, Miss Orridge (who elicited loud applause for her singing of Eaton Fanning's "Lylph's Tower" and Hullah's "Storm"), and Mr. Thurlay Beale (who sang Gounod's "Nazareth" and Diehl's "Moss-Trooper," gaining an enthusiastic encore for the latter). Mr. T. E. Gatehouse was well received in two violin solos (De Beriot's Fifth Air Varié, and a manuscript Sonata by S. arvis); pianoforte solos were given by Miss Lina Campbell

and Mr. S. Jarvis, and two selections were excellently rendered by the Violin Class. The programme was agreeably diversified by the introduction of two readings, admirably delivered by Mr. C. Rendie. The Theatre was crowded in every part by a thoroughly appreciative audience.

IN the Twenty-eighth Annual Report of the Choir Benevolent Fund we find the gratifying announcement that a fourth donation of ten guineas each will be given to the widows of all deceased members. Not only have we this tangible evidence of the financial prosperity of the Fund, but the committee draws attention to the fact that six new members have been enrolled, and several candidates are now applying for admission. It is also stated that His Royal Highness the Prince of Wales has given his name as Patron. An institution so truly charitable in its object, and so valuable in an artistic point of view, as tending to perpetuate the works of the great composers of English Church music, deserves the warmest sympathy and support of all interested in choral worship; and we earnestly hope that the next Report of this excellent Society will afford us increased evidence of its influence and importance.

THE *Academy* says, "Mr. Dannreuther has commenced a fifth series of performances of chamber music at his residence, 12, Orme Square. The first was given on the 14th ult., when Mr. Dannreuther was assisted by Messrs. Henry Holmes, Burnett, and Lasserre. Mozart's piano Quartett in G minor, and Schumann's in E flat, were the most important works brought forward. At the second concert, on the 28th ult., a piano Trio in E minor, by Mr. Hubert Parry, Saint-Saëns's Suite in D for piano and violoncello, Schumann's piano Sonata in G minor, and Beethoven's great Trio in E flat were promised. There are probably no concerts given in London at which so many novelties are to be heard as at these performances."

A LECTURE on the "Study of Bow Instruments" was given by Mr. Frederic Clark on the 5th ult. at Trinity College, London, before a crowded audience. Illustrations were played by a string quartett, in which Messrs. Buziau, Hann, and Pettit assisted the lecturer, the selections being made from Pleyel, Haydn, Mozart, Cherubini, and Beethoven, to exhibit the style of each writer, and the gradual improvement of the Quartett. Mr. Clark's paper was chiefly directed to show the advantages of playing bow instruments, and included an earnest appeal for the cultivation of the violin by women. During the evening there was a public presentation of persons admitted to the diplomas of the College.

THE Grosvenor Choral Society gave its seventy-second Monthly Concert on Friday the 15th ult. The programme was miscellaneous, including a flute solo by Mr. G. Stanford; a pianoforte duet, the "Allegro vivace, minueto, and finale" from Haydn's Thirteenth Symphony, well played by the Misses Hartley; and a concertina solo (encored) by Mr. T. F. Williams. The Part-songs were exceedingly well rendered, many of them being redemanded, as was the Quartett "When evening's twilight," sung by Messrs. Bateman, W. Powell, Henry Baker, and A. Baxter. The other vocalists were Miss Gertrude Hemming, Mrs. Davies, Miss Melles, Miss Kate Reed, and Mr. T. Nettleship. Mr. J. G. Callcott conducted.

WITH respect to the notice of Aske's Schools, at Hat-cham, in our last number, Professor Macfarren informs us that he either said, or intended to say, that Oxford stands at the head of the Universities now giving care to musical culture; and that his attention was not drawn to the omission until he read the report of his address in our journal. Whilst on the subject, we may mention (in reply to some inquiries) that the scholarships awarded at the examination are given by the school; and that the titles are merely attached to them as a mark of respect for the artists whose names they bear, the first being for one year, the second for half a year, and the third for a quarter.

ON Wednesday the 13th ult. a performance of the "Messiah" was given by the Band and Chorus of the North London Choral Association, at the Bow and Bromley Institute. The soloists were Miss Jessie Royd, Miss Coyte Turner, Mr. A. Kenningham, and Mr. G. Weige; trumpet, Mr. T. Harper; organ, Mr. V. Miles. The solos and choruses were

splendidly given under the conductorship of Mr. Bassett. A word of praise is due to Mr. V. Miles, Organist of St. John's, Haverstock Hill, who accompanied in a masterly manner on the organ of the Institute, which possesses many intricacies not usually met with in organ construction.

AN Evening Concert was given by James Colmer's Blind Choir on Tuesday the 5th ult. in the Spa Fields School-room, Clerkenwell, before a crowded audience. The programme consisted of high-class secular music, and the encores—which were too numerous—gave undoubted proof of the artistic manner in which the music was rendered. Messrs. Claydon and Freeman presided at the piano, which was kindly lent, free of expense, by Messrs. Strohmer and Sons, of Goswell Road. Great credit is due to the Blind Poor Relief Society of Hunter Street, under whose management this efficient choir has been trained.

THE Organ Recital at the Bow and Bromley Institute on the 9th ult. was given by Mr. Hallett Sheppard. His programme, which contained compositions by Bach, Handel, Spohr, Kullak, and the performer himself, was varied and interesting, and presented agreeable contrasts of style. Mr. Sheppard's playing was excellent, his rendering of Bach's Prelude and Fugue in C major being especially worthy of praise. A choir connected with the Institute, and under the direction of Mr. W. G. McNaught, sang some Glees very fairly.

THE morning Concert of Miss Cecile S. Hartog, a promising pianist, was given at Willis's Rooms, on the 21st ult. The playing of the *bénéficiaire*, of Mlle. Gabrielle Vaillant (violin), and Miss Frances Thomas (clarinet), elicited the warmest marks of approbation. Vocal solos were contributed by Misses Rosa Leo, Mary Davies, and Orridge, and Mr. Wadmore, all of which were well received. The accompanist was Signor Randegger.

THE Balance-sheet of the recent Leeds Musical Festival shows a pecuniary result which must be in the highest degree satisfactory to those who have so zealously laboured in the cause. The sum of £800 has been distributed to the local charities, although no expense was spared in the engagement of principals, band, and chorus.

BACH's Passion (St. John) will be again sung with orchestral accompaniment under the direction of Mr. Barnby, at St. Anne's Church, Soho, on each Friday evening during Lent (commencing on the 8th inst.) at eight o'clock, except on Good Friday, when the service will be at four o'clock. Tickets for admission can be obtained of the Rev. Canon Wade, 28, Soho Square.

MR. PATRICK S. GILMORE will shortly arrive from the United States with his celebrated band for a tour in England. His business agent is Mr. Charles Blöe, of the firm of Messrs. C. Kelly and Co.

REVIEWS.

Carmen. Opéra comique en quatre actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy. Musique de Georges Bizet. [Paris : Choudens père et fils.]

It would be a remarkable fact but for the dead-alive condition of lyric drama amongst us that, whereas French musicians continue to write Operas distinguished by more or less ability, their works not only remain unperformed in this country, but well-nigh unnoticed. Take the case of M. Bizet's "*Carmen*" as an example. Here is an Opera of unquestionable merit, by one of the most promising composers whom relentless fate ever snatched away from life and labour—an Opera that has been heard with applause in many cities outside France—and yet it is hardly rash to say that not a hundred amateurs in our islands have the slightest knowledge of it. Such a state of things should not be, nor, as far as lies in our power, shall it continue any longer. From time to time, as noticeable works appear on the lyric stage of our neighbours, their merits will be discussed in these columns—not as contributions to minute criticism, but rather with a view to such a general idea as may at once convey information and excite a desire to know more.

"*Carmen*" is not exactly a new Opera, since its composer has been dead some two and a half years. It was, however, M. Bizet's last work, and the one which, if not most in accord with a dominant sympathy for "grand" Opera, best expresses the nature of his genius and the fertility of his resources. M. Mérimée's novel must be familiar to readers of French fiction, who will at once see how readily its story and its scenes lend themselves to effective stage representation. The libretto of the twin dramatists wants for nothing in the way of mental and sensuous excitement. It is a panorama of striking pictures, illustrating a narrative that scarcely for a moment flags in interest. The first act opens in Seville, near a guard-house and a tobacco manufactory. Soldiers sing, the guard is relieved, to the sound of fife and drum, chorused by the *gamins* of the street, and all is bustle and life. Presently the cigar-makers, male and female, troop out of the factory, and among them *Carmen*, a gipsy, to whom the men pay great attention, she returning quip for quip. The girl seeing that *Don José*, Brigadier of the Guard, is heedless of her charms, throws him a bouquet and runs away. As *Don José* feels himself touched by the incident, a young woman, *Micaela*, arrives with a loving message from his mother, whom he determines to visit, though unable to shake off the gipsy's spell. At this point cries of alarm are heard. *Carmen* has stabbed one of her fellow-workwomen, the brigadier is called to arrest her, and ordered by his officer, *Zuniga*, to conduct her to prison. Meanwhile *Carmen* brings all her charms to bear on *Don José*, who finds himself loving her even against his will. The curtain falls as the girl is led off to durance vile. In the second act we are at a tavern where *Carmen* (having been allowed to escape by *Don José*) and two other gipsy girls are carousing with some officers. The women sing their wild Bohemian songs, till a famous bull-fighter, *Escamillo*, appears on the scene, escorted by a crowd of noisy admirers. He flirts with *Carmen* a while, and departs as he came. The gipsies wish to go on some roving expedition, but just then *Don José* appears, and *Carmen* exerts all her art to lure the soldier from his colours. He hesitates, and while he does so his officer, who is also attracted by the gipsy, enters, and commands him to retire. *Don José* refuses, an altercation ensues, the two soldiers draw, the gipsies rush in from all sides, *Zuniga* is beaten off, and the curtain falls as the brigadier joins the Bohemian band. The third act transports us to the mountain lair of the gipsies. Here the three girls amuse themselves by reading the cards to learn their future fate. *Carmen* learns by this means that she and *Don José* will die together. At this point *Micaela* once more appears searching for *Don José*, as also does the bull-fighter looking for *Carmen*. The rivals meet, quarrel, and *Don José* is about to kill his enemy when *Carmen* intervenes, to such purpose that *Escamillo* departs in peace. An interview then takes place between the deserter and *Micaela*, from whom *Don José* learns the death of his mother. *Carmen*, now in love with *Escamillo*, persuades him to depart; but, mad with jealousy, he will not do so without her. A stormy scene follows, and as the curtain falls *Don José* takes his leave, vowing that he and *Carmen* shall meet again. The last act occurs at the entrance of the bull-ring in Seville, and opens with all the bustle and excitement of a popular gathering. *Escamillo*, the hero of the day, appears with *Carmen*; and near them, on the watch, is *Don José*. The girl is cautioned against her old lover, but fears nothing, till presently, the mob having crowded into the circus after *Escamillo*, they are left together. A long and exciting dialogue follows, varied by the cries of the mob as the bull-fight progresses within. *Carmen* tries to enter the circus, but her furious lover detains her. "Will you come with me?" he threateningly demands. "No!" is the prompt reply, as from the invisible spectators of the bull-fight a shout of "Victory" arises. Then *Don José* stabs the girl to the heart, and *Escamillo* and the crowd enter to hear the murderer exclaim, "You can arrest me. I have killed my adored *Carmen*."

Such, in outline, is the story of M. Bizet's Opera; and now, as to the music, let it be said once for all that every scene bears the stamp of no ordinary composer. "*Carmen*" is the work of a conscientious and able writer, who did whatever he essayed to do with all his might, and brought

to it exceptional resources. This fact appears in the structure of the important concerted pieces, a structure that, without being involved, shows much more of careful and masterly design than usual on the French stage. It appears also in frequently happy characterisation, of which the music given to *Carmen* is a prominent example. Nothing could better express the wild, wayward nature of the heroine than do the strains M. Bizet has put into her mouth. Here let it be pointed out with what force and completeness the composer reproduces all the features of Spanish and Bohemian music. In this respect the work is singularly interesting, and the Habanera "L'amour est un oiseau," the Séguedillo "Près des remparts de Seville," and the Bohemian song "Les tringles des sistres tintaient" might be profitably studied, as showing how a musician, not "to the manner born," can, by care and thought, identify himself with national types of song. But nothing is more characteristic of M. Bizet, as he appears in this Opera, than his ability to enter with completeness into whatever he seeks to illustrate. The guard-mourning, with the chant of the street-boys, the gipsy revelry, the quarrel in the tavern, and especially the humours of a holiday populace in the last act, are all expressed in music which seems to fit exactly, and thus to satisfy mind as well as ear. M. Bizet, in short, was a dramatic composer, and the supreme qualification of a dramatic composer is to have the power thus shown. But it must not be supposed that the Opera is always on the strain, that its interest never passes from the *bizarre* or exciting to the pathetic. Against this the introduction of *Micaela*, and the atmosphere of home she brings with her, effectually guard. *Micaela* is another *Alice*, appealing to all the better and softer feelings amid surroundings which heighten their exhibition by force of contrast; and M. Bizet has availed himself of the character to display all the tender side of his artistic nature. Take, in proof, the touching Air "Je dis que rien ne m'épouvante," sung by *Micaela* in the third act, and the strains to which her message to *Don José* is put. Forcible in themselves, these portions of the work have the advantage of situations which call for perfect sympathy. Not possessing a full score, we can form no opinion of M. Bizet's orchestration, but there are ample signs in the pianoforte part that the accompaniments and *entr'actes* have no lack of interest. To sum up, "*Carmen*" is a work amateurs cannot look upon without a desire to make its better acquaintance; and we must regret that at present the chance of doing so is small. Our managers prefer to bring out third-rate Italian Operas, and act as though France could give us nothing higher and better than an *Opéra-bouffe*.

Biographie universelle des Musiciens, et Bibliographie Générale de la Musique. Par F. J. Fétis. Supplément et Complément; Publiés sous la direction de M. Arthur Pougin. Tome premier.

[Paris: Librairie de Firmin-Didot et Cie.]

THE "Biographie universelle des Musiciens" of M. Fétis, the first edition of which was published forty years ago, was altered and considerably enlarged by the author in a second edition. The advance of time, however, has rendered even this incomplete; and M. Pougin has therefore issued a supplement, the first volume of which, now before us—containing about half the work—extends to 480 pages. In looking through the amended edition of Fétis's "Biographie" we have often been struck with the singular inaccuracy of many of the details, more especially when we know that in most cases the truth could easily have been ascertained by communication with the artists themselves, if living, and with their relatives, if deceased. When the "Supplément" of M. Pougin was forwarded to us we first looked to see whether these errors in the original work were corrected; but, with the exception of one or two dates, we have failed to find a single alteration. For example, our countryman William Sterndale Bennett, in Fétis's work is said to have gone through a course of study at Cambridge University, after leaving "Cipriani de Potter" at the Royal Academy of Music; to have taken lessons of Moschèles; to have written music to a Ballet called "Les Náyades;" to have produced an Opera entitled "La Nymphe de la Forêt," in Eng-

land—"dans lequel," it is said, "il y avait de bons morceaux"—and to have followed this by "Parisina." Now not only is the whole of this information untrue, but the facts are so well known to all the fellow-students of the composer that, even now, they could be elicited from many we could name with the utmost ease. The truth is that Bennett was not educated at Cambridge, that he took pianoforte lessons of no one but Cipriani Potter, and that he never produced, or even wrote, an Opera in his life. Curiously enough, M. Pougin, with that strange disregard of everything relating to English life and manners so characteristic of Frenchmen, accepts all that M. Fétis has written, adds a list of his later works, in which he makes no allusion to the "May Queen," and tells us that Bennett was created a Baronet by her Majesty with two other musicians, M. Julius Benedict and Doctor Elvey. Why the "May Queen" is omitted from Bennett's compositions is afterwards explained, for in speaking of Mr. Chorley (the late musical critic of the *Athenæum*) it is stated that he wrote the libretto of this Cantata, which was composed by "M. Julius Benedict." In the notice of the career of Mr. J. L. Hatton we are told that he wrote Operas entitled "Sardanapale," "Pizarre," "Henri VIII," "Richard II," and "Le Roi Lear;" but M. Pougin says that he does not know whether they have ever been performed. We can scarcely understand how, if M. Pougin is not aware of their having been performed, he could have become acquainted with the existence of such works; for the fact is that whilst Mr. Hatton was Musical Director at the Princess's Theatre (when under Charles Kean's management) he merely supplied the incidental music for these plays; which, so far from being in an operatic shape, were produced as nearly as possible according to the original text. Then, in speaking of Niels Gade, it is said that his Cantata, "The Crusaders," was composed for an English festival (meaning of course that at Birmingham); but the truth is that this was an old work, the composition written expressly for the festival being the sacred Cantata "Zion." In looking through the list of artists included in M. Pougin's "Supplément," we find no mention of J. F. Barnett, Joseph Barnby, or W. H. Cummings; and it cannot but appear singular to the admirers of our "drawing-room vocal music" that "Claribel" should be admitted and "Virginia Gabriel" excluded from the work. Of course it is possible that we might multiply examples of these sins of omission and commission; but we have said enough to prove the desirability of having both the original Biography and the Supplement carefully revised. We know the extreme difficulty of collecting authentic information for a work of this class; but any person undertaking so gigantic a task must not shrink from labour in the cause. In the first place, whenever living artists are mentioned, the incidents of their career should be derived from themselves; and that this has not been done is proved by the fact of all the artists we have enumerated being amongst us at the time their biography was written. Then, where it is found impossible to verify circumstances connected with those who have passed away, they should not be stated authoritatively; for we know how books of reference are copied from, and how impossible it is to establish the truth or falsehood of a statement which has passed current for years. M. Pougin is evidently so earnest in his endeavour to perfect the "Biographie" of his predecessor, that we shall be glad if our remarks have the effect of urging him to reconsider some of the points we have mentioned.

Symphonies. Composed by F. Mendelssohn Bartholdy.

Overtures. Composed by F. Mendelssohn Bartholdy.

Pianoforte arrangement (Duet).

[Novello, Ewer and Co.]

NOTWITHSTANDING the "dead set" which it has been, and is, the fashion to make against Mendelssohn in certain highly developed quarters, the music of that great master and consummate artist keeps its hold on the English public, and every effort to popularise his works by bringing them within easy reach is certain to meet with hearty approval. We have pleasure, therefore, in asking the notice of our readers for a new edition of the *Symphonies* and *Overtures* arranged for four hands on one pianoforte—an edition *de luxe* while moderate in price, and so carefully edited that,

although every page has passed under our eye, we have not detected a single error. Arrangements of great works such as these are primarily intended for home use by amateurs, who are enabled to reproduce in the domestic circle the forms, if not the colours, of the magnificent tableaux that delight them elsewhere. It is necessary therefore that the transcription, while sacrificing nothing essential, should be as far as possible within the reach of amateur executive talent. In this respect the arrangement before us is admirable. The outlines of each work are everywhere clear, but there is no crowding in of details calculated to embarrass the performer with difficulties the overcoming of which would involve more trouble than profit, and perhaps turn him from the task altogether. Hence, wherever home pianists rejoice in a fair degree of ability, these Symphonies and Overtures will be received as a precious addition to the store of domestic music and we can conceive nothing more interesting than the task of familiarising their minds with works of so much value and beauty as a preliminary to that full enjoyment which can only be derived from hearing them in the concert-room. In this lies the chief value of transcriptions *à quatre mains*, and we advise those who would listen to Mendelssohn's orchestral works with an intelligent knowledge, and who cannot study them in score, to attain that desirable end through the medium now presented.

The Triumph of Time and Truth. An Oratorio. Composed in the year 1757, by G. F. Handel. Edited, and the pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout, B.A. [Novello, Ewer and Co.]

ORIGINALLY written to a little poem by Cardinal Pamphili on the Power of Time, when the young composer was at Rome, this work, as performed at the house of Ottoboni, another Cardinal, who had a private orchestra, conducted by Corelli, could scarcely have borne out the title of "Oratorio;" but in its present shape it claims to take rank amongst the most interesting of Handel's compositions, for some of the Choruses, especially, are in the master's best manner. In 1737 the work as first composed (with some few additions, and with the Italian text) was revived in London; but as it appears in the edition before us, with English words by Dr. Morell—a tolerably close translation of the original—it was the very last composition of Handel, when he was totally blind, and of course therefore must have been dictated to his amanuensis. Mr. Prout, in his "Editor's Preface," gives an interesting account of the pieces which were contained in the Italian Oratorio of 1708, and also those which were afterwards taken from the composer's other works. Dr. Morell's words go so exceedingly well to the music throughout that it is difficult to imagine that they are a translation, the Recitatives more particularly being remarkable for sympathy between the notes and the text. Considering that this Oratorio was previously inaccessible in a cheap and convenient form, the present carefully edited octavo edition will be cordially welcomed by the many Handel lovers who do not limit their admiration to a few of his best-known works.

Octavo Edition of Trios, &c., for Female Voices. [Novello, Ewer and Co.]

AMATEURS will be delighted to find that so extensive a collection of what may be termed "home music" as that before us is now included in the well-known "octavo edition" which has helped so many comparatively unknown works into popularity. Trios for female voices are always welcome in a drawing-room; and when we say that forty-two of these are already issued, and that the series is to be continued, it will be seen that there is a tolerably extensive *répertoire* to choose from. Amongst these may be mentioned eleven by Henry Smart, one being the beautiful Chorus, "Hail to thee, child of the earth," from the "Bride of Dunkerron;" eight by Dr. Hiller; four by Hatton; Choruses by Schubert, the Psalm, "The Lord is my shepherd," being included amongst the number; arrangements of the Chorus, "With a laugh as we go round," from Sir Sterndale Bennett's "May Queen;" of the Duet, "I waited for the Lord," from the "Hymn of Praise," the Trio, "Say, where is He born," from "Christus," and the Trio and

Chorus, "Hearts feel that love thee," from "Athalie" (Mendelssohn); besides compositions of Mozart, Spohr, Sir H. Bishop, Gounod, Brahms, Wagner, and many others, some of which are by no means so well known as they deserve to be. All these works have a pianoforte accompaniment, that to Brahms's Psalm, "Lord, how long shall I be out of Thy remembrance," being arranged for the organ, or two performers on the pianoforte.

L'Etoile du Nord. An Opera, in Three Acts. Composed by Giacomo Meyerbeer. Edited, and the pianoforte accompaniment revised, by Berthold Tours. The English version by Henry F. Chorley. [Novello, Ewer and Co.]

ORIGINALLY written for the opening of the new Opera-house at Berlin in 1844, under the title "Ein Feldlager in Schlesien," and produced three years afterwards as "Vielka," at Vienna, this work has now fairly taken its place amongst the composer's Operas as "L'Etoile du Nord," the name given to it when it was represented in Paris, with important additions and alterations. At the Royal Italian Opera, in London, it has become an established favourite, not only from the merit of the music, but from the opportunity it affords of introducing those spectacular effects to which modern operatic audiences are accustomed. The dramatic power evidenced by Meyerbeer in the well-known Operas which preceded this has ample scope in the varied incidents of "L'Etoile du Nord," and its exceptional length is rarely felt, therefore, as an objection. As in all the lyrical works of the series issued by Messrs. Novello, the music has been carefully revised, and the indications of the score given when necessary. The English version of the Opera having been left unfinished by the late Mr. Chorley, it has been skilfully completed for this edition by the Rev. J. Troutbeck.

FOREIGN NOTES.

THE inauguration, which took place on the 2nd ult., of the new Royal Court Theatre at Dresden, an institution associated with the practical activity of C. M. von Weber and Marschner, Richard Wagner and Julius Rietz, is an event of more than purely local interest. The new building, which is erected on the site of the old house, destroyed by fire some eight years ago, is pronounced a very fine one, possessing above all most perfect acoustic properties. The architect is Herr Semper. The proceedings of the opening night consisted of a spoken prologue written for the occasion, followed by a stirring performance of Weber's "Jubel" Overture; after which Goethe's drama "Iphigenia" received an adequate representation, which concluded the festive arrangements. For the following day Beethoven's "Fidelio" was selected as the first operatic performance in the new house, wherein, it is hoped, the high artistic principles will continue to prevail which the composer of "Der Freischütz" and "Euryanthe" so earnestly strove to inculcate during the best years of his career. There are but few other events in connection with German operatic establishments to be recorded this month. Herr Richard Wuerst's new Opera, "Die Offiziere der Kaiserin," which was performed for the first time at Berlin at the end of January last, achieved but a qualified success. On the other hand, Herr Ignaz Brüll's operatic work, "Das goldene Kreuz," continues in its progress of popularity, having recently been represented at Hanover and other leading German towns. At the Hoftheater of Schwerin, the production of Herr Wagner's "Walküre" has filled the house to overflowing during the last few weeks. The same composer's "Siegfried" (like "Walküre" a part of the famous Tetralogy) is to be produced on the Munich stage during the present month; and the dramatic prologue to the same giant work, "Das Rheingold," as well as "Walküre," is to be performed at Leipzig in April next, to be followed in the coming autumn by the remaining two works to complete the Tetralogy, viz. "Siegfried" and "Götterdämmerung." Thus it will be seen that German operatic managers are thoroughly in earnest in their endeavours to prove that the elaborate latest music-drama of their famous countryman may be adequately represented, even apart from the special conditions created for the purpose at the Bayreuth Theatre. Madame Christine Nilsson was expected in Hamburg last month, to appear

in a cyclus of operatic performances; Madame Gerster-Gardini is announced to give a series of representations at the Royal Opera at Berlin, commencing on the 21st inst. At the latter institution an important measure of discipline has, according to the *Allgemeine Deutsche Musik Zeitung*, lately been introduced, the directors having prohibited the practice of throwing bouquets, &c., upon the stage during a performance. "Gardeners will lament at the change," the above-quoted journal adds in effect, "prime donne will be furious; but the interests of art will gain by it in the end." Another far more sweeping reform in a similar direction is, however, said to be contemplated, the report of which comes to us from Cologne. The director of the Stadt-Theater of the Rhenish town just mentioned is, it is stated, about to convene a congress of German operatic managers, which is to meet at Leipzig, for the purpose of considering the steps to be taken with a view to checking the exorbitant monetary pretensions of modern operatic singers. There can be no doubt that the question is one which commends itself with daily increasing force to the serious consideration of *impresarios*, but—as *Le Ménestrel*, in alluding to the circumstance, justly remarks—nothing short of an international congress could possibly lead to practical results. Meanwhile we may thank German operatic directors, should their intended congress become a reality, for publicly drawing attention to the pernicious "star" system of our days, which, while tending eventually to prove fatal to all unendowed operatic institutions, is at the same time inconsistent with the true interests of the art itself.

Pablo de Sarasate, the Spanish violin virtuoso, has during the past month continued his triumphal tour in Germany. The eminent violoncellist Adolphe Fischer has given most successful concerts both at Leipzig and Berlin, in conjunction, at the latter place, with Madame Annette Essipoff, the Russian pianist, of whose remarkable gifts the Berlin journals speak in terms of the highest eulogium.

The principal works to be performed at the forthcoming Music Festival at Kiel will be Handel's "Judas Maccabæus" and Beethoven's Ninth Symphony.

An interesting reprint has recently been issued by the firm of Trautwein of Berlin, under the auspices of the Gesellschaft für Musikforschung, namely, that of the oldest Wittenberg four-part hymn-book, compiled in the year 1524 by Johann Walther, by direction of Martin Luther. It is only some twenty-five years ago that fragments of the book (about the actual existence of which doubts had long been entertained) were discovered in the public libraries of Munich and Dresden, the two supplementing one another, and forming a complete copy of the work. While on the subject of musical bibliography, we may mention that a very rare and curious book bearing upon the art is also shortly to be republished by M. E. Thoinan of Paris, entitled "L'Entretien des Musiciens," the author being Annibal Gantez, and the year of its publication 1643. Apart from its extreme scarcity, the work is chiefly interesting as treating of the musical customs and peculiarities of the period from which it emanates. Only four copies of the original edition are known to exist, one of which is in the possession of M. Thoinan, who thus generously resigns his favoured position for the benefit of the many.

The Berlin Wagner-Verein celebrated its first anniversary last month by a banquet, to which some 500 members and their friends sat down, and which was followed by some highly interesting musical and musico-dramatic performances. A herald, clad in the style of the middle ages, having formally announced the commencement of the performance, a small orchestra composed of eight musicians, under the direction of Herr Wilhelm Tappert, played the oldest-known Overture, that to "Orfeo," by Monteverde; after which the audience were treated to a representation of the most venerable lyric-drama, "Robin et Marion," by Adam de la Hale, which was first played at the Court of the King of Naples in 1282. Some German songs of the fifteenth and sixteenth centuries, a Serenade for violin by Jacob Walther, and a Sonata by Kuhnau, written in 1696, concluded the historic programme.

Glück's "Armida" was performed last month at the Imperial Opera at Vienna. The grand work of the "father

of modern Opera" was, according to the opinion of the press, most worthily represented, Madame Materna's interpretation of the character of the heroine being especially praised.

Herr Heinrich Hoffmann, the successful composer of "Armin," is engaged upon a new Operatic work, which will be entitled "Aennchen von Tharau," for the Hamburg stage.

At a Concert recently given at Hanover, in which Herr Hans von Bülow took part, the programme included a Quartett for pianoforte and stringed instruments (Op. 11), the production of a young English composer, Mr. A. C. Mackenzie. Herr von Bülow played the pianoforte part.

A "Wagner Catalogue" will shortly be published by the firm of André at Offenbach, being a chronological list, with biographical notes, of the whole of "the master's" works, both artistic and literary, as well as of all books, pamphlets, &c., which have ever been issued regarding them. The author, Herr Kastner, has been engaged in the compilation of this elaborate work for the last five years.

M. E. Pessard's Operetta "Le Char," which was performed for the first time at the Paris Opéra-Comique a few weeks ago, seems to have hit the popular taste, and is likely to have a long run. The libretto deals in a trifling spirit with a subject taken from classical antiquity, somewhat after the manner of M. Offenbach's works, the character of Aristotle especially being rather disrespectfully treated. M. Pessard has been a pupil of the Conservatoire. Another novelty in comic Opera is M. Lecocq's "Le Petit Duc," which was produced at the Théâtre de la Renaissance on the 25th of January last, when its complete success was assured. Since then the new work of the composer of "La Fille de Madame Angot" has become the talk of all Paris, and the Renaissance is nightly filled to overflowing. The directors of that institution have, it is said, entered into a further contract with M. Lecocq for two three-act comic Operas, the libretti to be from the pen of MM. Meilhac and Halévy, who are also the joint authors of the libretto to "Le Petit Duc." At the Théâtre-Italien Mdle. Albani and M. Capoul are just now the chief attraction; a young Hungarian tenor, M. Gassi, who recently made his first appearance at that establishment in "Il Trovatore," met with but a cool reception. At the Grand-Opéra the splendid representations of Meyerbeer's "L'Africaine" continue. The same composer's "L'Etoile du Nord" is in course of preparation at the Opéra-Comique. M. de Flotow's new Opera "La Rosellana" will, it is now stated, not be brought out by the Théâtre-Italien before next winter, the work not being entirely completed. The composer, who has arrived in the French capital, has, however, brought with him another new work, entitled "L'Enchanteresse," originally intended for another lyric stage, which is now in course of preparation at the Italian, and in which Mdle. Albani will sing a principal part.

A new concert undertaking has been started at the Théâtre Saint-Martin by M. Cressonnois, for the production of minor vocal and instrumental pieces, a feature being made of works dating from the sixteenth, seventeenth, and eighteenth centuries. The concerts have so far been very well attended.

Possessors of Stradivarius violins will be interested to read that at an auction recently held at Paris a superb instrument by the great Cremonese obtained the high price of 22,000 francs.

At the Popular Concerts at Bruxelles selections from Wagner's Operas were given last month, including fragments from "Tristan," "Meistersinger," "Siegfried," and "Walküre." At Rotterdam, too, a great Wagner concert is to be given, in which 200 singers and seventy-five instrumentalists will take part. The poet-composer's "Liebesmahl der Apostel," his "Faust Overture," and "Siegfried Idyl" are among the works to be performed.

Madame Adelina Patti and Signor Nicolini are still singing at the San Carlo Theatre at Naples, the former receiving 7,000 francs, and the latter 3,000 francs for each performance, besides which the lady is entitled to one-half of the proceeds in excess of 20,000 francs. Thus, for instance, on January 29 last, when the receipts amounted to 30,000 francs, she was paid 12,000 francs for the one performance. (See also our opening paragraph on the modern "star system" and operatic managers.)

A young English baritone, Mr. Richard Coker, a pupil of Signori Alary, of Paris, and Ronconi, of Milan, has made a most successful *début* at Lucca, in "La Favorita." The Italian papers speak in the highest terms of his great qualifications for the lyric stage, predicting for him a very brilliant career. Mr. Coker sings under the *nom de guerre* of Riccardo della Rosa.

Maestro Piusuti's new Opera, "Il Mercante di Venezia" ("The Merchant of Venice"), was recently performed for the first time at the Teatro Pagliano, in Florence, with great success. We have received a number of Italian journals recording the event, and bestowing much praise upon the merits of the work. The Opera, which was originally brought out at Bologna in 1873, is conceived in what is known as the *grand-opéra* style introduced by Meyerbeer.

Weber's "Der Freischütz" is just now on the *répertoire* of the Apollo Theatre at Rome. There was some opposition on the part of the *italianissimi* on the first night of its performance, which however soon disappeared, and on the second occasion the success of the German work was established. The principal parts are in the hands of the sisters Mariani, the tenor Barbacini, and the bass Castelmarty.

Madame Marie Roze has in a short time become a favourite with the music-loving public at Philadelphia, where she is just now performing as a member of the opera company headed by the *impresario* M. Strakosch.

We frequently have occasion to notice in American journals the "progressionist" character of concert performances in various parts of the United States, and are agreeably surprised sometimes at the activity displayed by local musical societies and art institutions. Thus we read in a number of *The Sunday Call*, published at Newark (New Jersey), of a variety of concerts of high-class music having recently been held in that town; one of them, given by the "Thomas Orchestra," including such works as the Overture to "Rienzi" (Wagner), Andante from Symphony in C minor (Brahms), ballet music from "Queen of Sheba" (Goldmark), Overture to "Midsummer Night's Dream" (Mendelssohn), and "Danse Macabre" (Saint-Saëns).

We subjoin the programmes of concerts recently given at some of the leading institutions abroad:—

Paris.—Concert Populaire (February 3): Symphony, L'Océan (Rubinstein); Septett (Beethoven); Concertstück for Violin (Sivori); Overture to "Sigurd" (E. Reyer). Concert du Conservatoire (February 10): Symphony in A minor (Mendelssohn); La Prière du Matin et du Soir, unaccompanied chorus (E. del Cavaliere); second and third part of "Roméo et Juliette" (Berlioz); Chorus from "Armida" (Lulli); Overture, "Leonora" (Beethoven). Concert Populaire (February 10): Symphony, D major (Beethoven); Fragment from "Iphigénie en Tauride" (Piccini); Minuet (Boccherini); Overture to "Der Freischütz" (Weber). Concert Populaire (February 17): Reformation Symphony (Mendelssohn); Andante (Haydn); Fragments from "Struensee" (Meyerbeer); Concerto in C minor for pianoforte (Beethoven); Prelude (Bach-Gounod). Concert du Châtelet (January 27): "Christophe Colomb," Ode symphonique (Félicien David).

Leipzig.—Gewandhaus Concert (January 17): Overture to "Tasso" (Schulz-Schwerin); Concerto for violoncello (H. Witte); Songs and Air from "Euryanthe" (Weber); Symphony in A (Beethoven). Gewandhaus Concert (January 31): Overture, "Im Hochlande" (Gade); Violin Concerto (Bruch); Symphony in B minor (Schubert). Euterpe Concert (February 5): Overture, Scherzo, and Finale (Schumann); Rhapsody (Brahms); Pianoforte pieces (Schumann, Chopin, and David). Gewandhaus Concert (February 7): Requiem (Cherubini); Forty-second Psalm (Mendelssohn). Gewandhaus Concert (February 14): Overture to "Melusine" (Mendelssohn); Concerto for pianoforte (Scharwenka); Symphony in G major (Haydn).

Berlin.—Bilse Concert (February 6): Overture to "Mansfred" (Schumann); March (Lachner); Concerto for violoncello (Vieuxtemps); "Phaëton" (Saint-Saëns); Walkürenritt (Wagner); Symphony in C major (Schubert). Concert of the Symphoniecapelle (February 6): Symphony in C minor (Haydn); Symphony in C minor (Brahms); Fragments from "Loreley" (Bruch); Hungarian Dance (Brahms). Stern'sche Singakademie (February 15): Handel's "Alexander's Feast."

CORRESPONDENCE.

EARLY METRICAL PSALTERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Cummings may like to know that the three copies of the French-Genevan Psalter mentioned by Dr. Rimbault are in the Euing Library at Glasgow. Mr. Brown speaks of them in his letter to which I referred in your last number. One of them seems to be well worth examination. Mr. Brown says that in it "the stave, solfa, and figure notations were all used together, with a long explanatory preface." The date of this psalter is 1559. If the edition of 1553 contains the Old Hundredth Psalm-tune, it will make the tune a year older than it was hitherto known to be, but this is by no means unlikely, because the first addition, consisting of thirty-four psalms, made by Beza to the Genevan Psalter, was published *without tunes* in 1551. The 134th psalm was one of those then added.

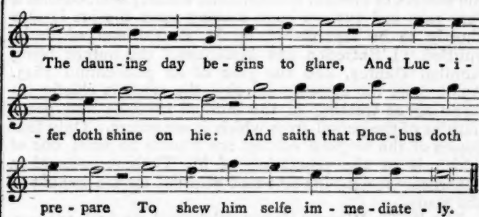
The earliest copy of the Genevan Psalter in the British Museum, so far as I am aware, is one without a date, but which can be referred on internal evidence to 1559 or 1560. All the other editions in the Museum are subsequent to the completion of the psalter in 1562, and are therefore valueless as regards the history of its growth.

This undated edition, like most others of the time, has the initials of the translator at the head of each psalm, but a curious illustration of the care necessary to be used in collating these books is furnished by the fact that in this edition two of Beza's versions are erroneously ascribed to Marot, while, by way of compensation I suppose, two of Marot's versions are left without any initials whatever.—Yours faithfully, G. A. C.

THE OLD HUNDREDTH PSALM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your learned correspondent G. A. C. remarks "that the first strain of the Old Hundredth tune is a commonplace of the period, and is found in several tunes of perfectly distinct origins." In confirmation of this observation, I submit a copy from "The Courte of Vertue, containing many holy or spirituall Songes, Sonnettes, Psalmes, Balletts and shorte Sentences, as well of holy Scripture as others. By John Hall. Lond. by Tho. Marshe, 1565," 16mo. This carries identity not only in the first phrase, but to the end of the second line. It is entitled, "A Ditie to be sung of musiciens in the mornyng, at theyr lord or master's chamber doore, or els where of hym to be heard." The time of the notes is here halved, in order to facilitate comparison.



And the most darke tenebrous nyght
Is fayne to flee and turne her backe,
Whyche can in no wyse byde the lyght
But beares away hir mantle blacke.

Wherefore in tyme let vs aryse,
And slouthfulness doo cleane away:
Doyng some godly exercise,
As seruantes true whyle it is day.

There are eight more stanzas, and after them "A Ditie to be sung at Nyght when men go to bed," which is to be sung "to the tune of In Sommer time when flowres gan spryng," which tune is included in the volume (p. 72). This John Hall is said to have been a surgeon, who practised at Maidstone, in Kent. He has a copy of verses prefixed to Gale's "Enchiridion of Surgery," 1563; and, in addition to works

on his profession, he published in 1550 "Certayne Chapters taken out of the Proverbs of Solomon, with other Chapters of the holy Scripture, and certayne Psalmes of David, translated into English metre." I have not looked into that book to see whether the tunes are there as in the later work. Warton mentions also an edition in quarto of a book dedicated to King Edward VI. with this title, "The Psalmes of David translated into English metre by T. Sternhold, Sir T. Wyatt, & William Hunnis, with certaine chapters of the Proverbs and select Psalmes by John Hall." This being in quarto is likely to contain tunes.

The "Courte of Vertue" was intended as an antidote to the "Courte of Venus," which we may suppose to have contained more lively airs. One more observation may be made upon Hall's scarce book—that it includes a translation of Psalm cxlii., "Non nobis, Domine." The first verse runs thus:—

Not unto us, Lord, not to us,
But to thy holy name alwayse,
For thy mercy & truthe, done thus,
Ascribed be all laude and prayse.

Since the tune is not printed to this psalm, we may assume that it was intended for the plain-song, a copy of which I once showed at a *Conversazione* of the Musical Society of London. It is of some interest, as the subject from which Wm. Byrde's Canon was derived.

WM. CHAPPELL.

[The resemblance to the "Old Hundredth" of the "Ditie" in Hall's "Courte of Vertue" was noticed by the Rev. W. H. Havergal in his "History of the Old Hundredth Psalm," published in 1854. A copy of Hall's work is to be found in the Douce Collection, Bodleian Library. Havergal adds a remark that "the use of the first strain is so common that it would be troublesome to enumerate all the known instances."—*Ed. MUSICAL TIMES.*]

THE CELTIC ELEMENT IN ENGLISH MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In Mr. Green's interesting paper on the Telephone in your current number he says that "in England the basis of the musical temperament is Celtic." It would be very desirable if he would give his reasons for this statement, as the influence of the Celts on the English race and character is a matter of sharp controversy amongst historians and philologists. If there can be any argument founded on musical temperament, it ought not to be left out of consideration.—Yours faithfully,

W. J. LÖWENBERG.

Bamford, Rochdale, February 21, 1878.

[THE controversy to which Mr. Löwenberg refers is of immense interest. Simply as an outsider in that controversy I venture to agree with Huxley in his opinion that the Celtic element in this country has been underrated. The statement Mr. Löwenberg is good enough to note was made only on the support of common facts of observation. What I implied was this, that neither the average Englishman nor the average German is of an artistic temperament; whereas in Germany the Slav and in Britain the Celt unquestionably is of a more nervous, more delicate, a more impassioned, a more musical and artistic organisation. That individuals of purely Teutonic or purely Anglo-Saxon origin should attain the highest eminence in art is a well-known exception in these discussions which no scientific man takes into account. On the other hand, it would not do to press the mere fact that so many composers of the English school have been Celtic in name or origin, or the equally obvious fact that so many *quasi* German artists are Hungarians or from the southern and eastern districts of Germany. The difficulty in questions of that kind becomes exceedingly prominent from the musical point of view. In matters of race and language we can follow to some extent the process of filtering and permeation of peculiarities from one adjacent country or district to another. But music leaps. Its spirit is so strongly diffusive, or suffusive, that not with the aid of the admirable efforts of Mr. Chappell can I, for one, satisfy myself as to the origin of the melodies he claims as Scotch or English or Irish. Following

his guidance as much as possible, one is at times bound to form an independent opinion based on the internal evidence of the songs themselves. These questions have so far been generally treated from an historical or antiquarian point of view. The purely analytical and scientific method has yet to come, as far as music is concerned. It will take the lifetime of any one that attempts it. To show the difficulty of the antiquarian method I will refer Mr. Löwenberg, who seems to take an interest in the question, to one curious instance. There is no popular song more beautiful in its way, and none that either from association or from internal evidence in the music we are more disposed to call "thoroughly English," than "Black-eyed Susan." It is commonly attributed to Leveridge. In vol. iv. of the "Harmonicon" can be found a song called the "Bonny Sailor" by Maurice Greene. The first section of that song is almost note for note the same as "Black-eyed Susan;" and the principal *motivo* of both songs can be seen in a Terzetto by Buononcini, the personal friend of Greene. The mode of the song is a fine specimen of the Dorian! Is it Greek, or Italian, or English? The spirit of the song, the peculiar wail, is undeniably Celtic. We are accustomed to appreciate the musical organisation of certain provinces in England according to their proficiency in choral singing. Offering an individual opinion, I would say distinctly, I refuse that test. Choral singing is firstly a question of physique, in which the Danish and Anglo-Saxon foundation may truly be counted. Secondly, it is a question of *tempo*, as apart from rhythm and accent, and is purely a matter of perception; and proficiency in choral singing is also a question of discipline and steadiness, moral qualities in which the Anglo-Saxon excels. It is not in that direction, however, we must look for the inspiration which is to push us abreast of our continental rivals in art. We must regenerate the spirit of our national melodies, which may, some of them, be Anglo-Italian, and others Anglo-Celtic, but not one of them is Anglo-German; and the essence, I still think, of all of them is Celtic. With an intense love of the music of Bishop, Arne, and Purcell, I believe, after all, the only English music we possess are our "sea songs." And even in Dibdin there is a dash of Erse.—JOSEPH GREEN.]

GLASGOW CHORAL UNION CONCERTS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I observe in the February number of your valuable paper a short article referring to the recent Glasgow Choral Union Concerts, which as it stands is somewhat calculated to mislead those who are not acquainted with the facts of the case. The paragraph in question (speaking of the final concert) says, "A list of all the works performed during the season was laid before the audience of the last concert but one, and a selection invited from each person, the understanding being that those pieces should be reperformed which met with the greatest favour."

Now it is not my purpose to discuss the merits or demerits of this experiment, but I think it is only fair to state that this concert had nothing whatever to do with the series of Tuesday Classical Concerts, except that the executants were the same; but that it was the last of the series of *Popular* Saturday Concerts, and that the list of music on which the "plebiscite" was taken consisted exclusively of the works performed at these *Popular* Concerts.

I think you will allow that this explanation, which was evidently unknown to the writer of the article, considerably alters the case, and that the selection speaks rather well than otherwise for the advanced state of popular audiences in Glasgow.

I inclose my card, and am, sir, yours, &c.,

A SUBSCRIBER TO THE CLASSICAL CONCERTS.

[WE cheerfully give a place to the courteous letter of our correspondent. He is wrong, however, in supposing that we did not know the *répertoire* chosen from was that of the "Popular" and not of the "Classical" concerts. We were fully aware of the fact; but not, let us confess, of the exact character of the rejected pieces, a list of which now lies before us. From it we find that, while musical jokes, Overtures on National Airs, Fantasias, and dance music were chosen, the following works were rejected: the Overture to

"Oberon" (63 votes), Haydn's Symphony in B flat (61), Selection from Beethoven's "Ruins of Athens" (47), Selection from "Prometheus" music (46), Scherzo from "Scotch" Symphony (30), Bennett's Overture "The Wood-Nymph" (16), and Cherubini's Overture "Ali Baba" (13). Here, surely, is reason for dissatisfaction with the popular musical taste of Glasgow—dissatisfaction which true lovers of the art in that great city must share, or they are not what we take them to be. Whether Glasgow is behind other big towns in this respect is a separate question. We wish we could believe that it is.—*Ed. MUSICAL TIMES.*

THE VIOLIN AS A LADY'S INSTRUMENT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Some of your numerous readers will perhaps give myself and others the benefit of their experience as to the effect of violin practice on the figure of slight and growing girls; and, supposing it to have a tendency to throw one (the right) shoulder down, whether there is any recognised exercise of a counteracting tendency. The violin cannot be thoroughly acquired unless the practice begins at an early age, and therefore the preventive remedy of waiting until the figure is well set must not be thought of, if there is any other antidote.—I am, sir, your obedient servant,
PATERFAMILIAS.

We have received another letter from the editor of the "Parochial Psalter," in which he quotes a passage from the *Times* to prove that there is a difference between stress and emphasis. If, however, he will refer to our last number he will find that we showed from his letter that he had confused stress and duration.—*Ed. MUSICAL TIMES.*

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

MARTIN T. SKEFFINGTON.—As the poet McNally, and the composer Hook, were both fond of Thames excursions, we have little doubt that the "Lass of Richmond Hill" lived on the hill in Surrey overlooking the Thames.

J. W. BALLE.—The facts forwarded by our correspondent respecting Mr. Curwen's paper read at the Musical Association are extremely interesting; but the demands upon our space prevent the possibility of our giving insertion to so lengthy a communication.

JOHN WINTERBOTTOM.—We do not believe that there will be an examination for the National Training School until a new scholarship is founded, or one already existing becomes vacant. Students desirous of entering the Royal Academy of Music should apply to any of the appointed local Examiners.

CHARLES CHURCHILL.—"Rule Britannia" was composed by Dr. Arne; see page 686 of Chappell's "Popular Music of the Olden Time."

H.—We cannot inform you from what Anthem of Blow's the passage quoted is taken. Jekyll's Anthem, "Behold how good and joyful," has not been printed.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALTRINCHAM.—Mr. Welby-Wallace gave a concert in the Literary Institution on the 4th ult., assisted by Mdle. Redeker, Miss Emily Thornton, Signor Brocolini, and Mr. Ignace Gibson. The programme, which was miscellaneous, was well chosen, and excellently rendered.

BARNET.—On Monday the 18th ult. Mr. Broadhouse, Organist of Christ Church, gave a lecture in the British Schoolroom on the

"Violin," illustrating his remarks by selections from Corelli, Tartini, Viotti, Rode, Spohr, Paganini, &c. Miss S. A. Broadhouse presided at the piano. At the close of the lecture a cordial vote of thanks was given to Mr. Broadhouse, and the applause of the audience at the conclusion was strong evidence of their appreciation of the lecturer's efforts to instruct and interest them.

BELFAST.—The second Concert of the Cecilia Society was given on Tuesday evening, January 29, in the Ulster Hall. The first item in the programme was Ferdinand Hiller's Cantata *Lorelei*, for solo and chorus. The part of Lorelei, or Lurline, was admirably sustained by Mdle. Thekla Friedländer. The tenor song of the "Fisher Boy," sung by a member of the Society, was well rendered and much admired. The Choruses were very effective, the singing of some old madrigals showing careful training by the Conductor, Mr. H. Stiehl. The first part of the concert concluded with the first portion of Beethoven's Third Concerto, the solo parts being given with brilliancy of execution by Mr. Stiehl. The accompaniments were played by Miss Henrietta McGahey in a manner which reflected the highest credit upon the young lady as well as upon her teacher. In the second part of the programme *L'Hommage à Handel*, by Moscheles, for two pianofortes, was the most effective instrumental performance of the evening, Miss C. Ritchie displaying a thorough command of the instrument. The concert concluded with Wagner's March and Chorus, from *Tannhäuser*, which was highly appreciated by the audience.

BIRMINGHAM.—The last of the present series of Chamber Concerts under the direction of Mr. Henry Hayward was given on Saturday evening, January 26. In addition to the usual String Quartet, the artists included Miss Hargreave (pianoforte), Mr. James Mathews (flute), and Mr. Bywater (vocalist). The programme contained Mozart's Clarinet Quintet and Trio—the flute being substituted for that instrument; a movement from Molique's Flute Concerto, Op. 43; solos for pianoforte and violin, and songs. The performance was good, and the concert well attended.—Messrs. Harrison's Third Subscription Concert took place in the Town Hall on Thursday evening, January 31. The artists included Mr. Mapleson's company, Mdle. Marie Krebs (pianoforte), M. Musin (violin), and Mr. F. H. Cowen, (Conductor). The programme was exceedingly interesting, comprising among other novelties the Sonata in E minor (Op. 7) of Edward Grieg, and the March and Rondo by the late Dr. S. S. Wesley. Miss Emma Beasley was the vocalist, and gave with taste songs by Bennett, Rubinstein, and Schumann. Mr. T. M. Abbott played, with Mr. Bradley, Beethoven's Violin Sonata, Op. 12, No. 3, and some violin solos. Mr. R. M. Winn officiated as accompanist.—Mr. Stockley gave the first of his Orchestral Concerts for this season at the Town Hall on Thursday evening, the 21st ult. There was an efficient band of about fifty performers, with Miss Robertson and Signor Fabrin as vocalists, Mr. James Mathews solo flute, and Mr. John Cheshire harpist. The novelty of the evening was the manuscript Concerto by Mozart for flute, harp, and orchestra, which was well played and much admired. Mozart's Symphony in E flat, revived after a long neglect here, was the most important orchestral item, the others being the Overtures to *Euryanthe* and *Zanetta*, and a Gavotte by a young musician, a native of Birmingham, Mr. H. W. Wareing. All were well rendered. Miss Robertson gave a brilliant performance of the "Persian" Variations on the Air by Paisiello, and was enthusiastically encored. She also sang Randegger's "Marinella," and Bishop's "Lo! here the gentle lark," to which Mr. Mathews contributed the flute obbligato. Signor Fabrin, who kindly proffered his services, gave an admirable rendering of "Cujus Animam" from Rossini's *Stabat Mater*, and was recalled. Mr. Cheshire played a brilliant operatic Fantasia, in addition to his part in the Concerto. Mr. Stockley conducted with mastery skill.

BISHOP AUCKLAND.—The Members of the Musical Society gave a performance of Mendelssohn's *Eljah* on the 17th ult., with full band accompaniment. The solo vocalists were Madame Arabella Smythe, Miss Collings, Signor Fabrin, and Mr. Henry Pope. The principal instrumentalists were Madame Brouil and Mr. Vincent (violin), Mr. Robinson (trumpet), Mr. A. Brouil (violinello), Mr. John Henry Brotherton (leader of the band), and Mr. T. Moses (harmonium). The concert, which was most successful, was conducted by Mr. W. Kilburn, jun., who was presented on the last night of rehearsal with a beautiful silver-mounted ivory baton, as a small acknowledgment of his valuable services, rendered gratuitously, as Conductor of this Society since its commencement. The presentation was made by Mr. Thomas Pickering, one of the honorary secretaries.

BRIGHTON.—Mr. George Watts's Beneficent Concert was one of the most successful musical entertainments ever given in the Dome. The presence of Midhat Pasha no doubt increased the attraction of the concert; but it was somewhat detrimental to its artistic features. The vocalists were Madame Antoinette Sterling, Miss Robertson, Miss Fanny Robertson (her sister), who was received with marked favour, Mdle. Neunam, Miss Ellen de Fonblanque, Messrs. Guy, Walter Bolton, and Wadmore; Madame Norman-Néruda being solo violinist, and Mr. Charles Hallé pianist. All these artists were received with the utmost enthusiasm by a large and appreciative audience, the effect of the vocal music being materially enhanced by the skilful accompaniment of Signor Randegger. Mr. F. Kingsbury conducted the choir, and Mr. C. Robey presided at the organ. A collection made during the Concert for the Turkish Compassionate Fund realised £25.

BRISTOL.—Mr. A. Simmons, Organist and Choirmaster at St. Mary's-on-the-Quay, gave his annual concert at St. Joseph's Hall, Trenchard Street, on the 12th ult. There was an orchestra and chorus, the performers altogether numbering about a hundred. The first part, which consisted of sacred music, opened with Haydn's Chorus, "Distracted

with care and anguish," which was sung with precision and expression. The Duet, "The Lord is a man of war," from *Israel in Egypt*, was well given by Mr. Stuart Higgs and Mr. Dyer; and was followed by a good rendering of the Kyrie and Gloria from Haydn's *Imperial Mass*. Madame Brettelle, Miss Kate Hayes, and Mr. E. T. Morgan were the other vocalists. Mr. Simmons conducted, and Mr. Skidling was an efficient organist. On Monday the 4th ult. another of the series of Popular Concerts was given in the Colston Hall, with the usual band of about fifty performers, led by Mr. A. N. Naitte, and conducted by Mr. George Riseley. The programme included Mendelssohn's "Reformation" Symphony, and the Overtures to *Ruy Blas* and *Son and Stranger*, the latter for the first time in Bristol. The Symphony was finely played. Miss Alice Frapp was the vocalist. On the 15th ult. another of the same series of Concerts was given, when Beethoven's Symphony, No. 1, in C major, was most satisfactorily rendered by the orchestra. This was the first occasion at which a Symphony of Beethoven's had been attempted. Lachner's "Fest-Overture" was also given for the first time. Miss Ada Jackson was the vocalist, and Mr. George Riseley conducted. That these concerts are improving in the estimation of the public is evidenced by the increase in the attendance since their establishment.

BROMSGROVE.—A Concert in aid of the funds of the Bromsgrove Institute was given in the Corn Exchange on Thursday evening, the 21st ult., for which the Committee secured the services of Miss F. St. Clair Taylor (of Birmingham), Messrs. Millward, Dyson, Smith, and Tyers, and Masters Blackford and Hill (of the Worcester Cathedral choir). The programme was highly interesting, and well rendered. Several solos were given, and the Glee, &c. by the Worcester Glee Party were sung with much precision and expression. Mr. J. B. Tibbitt presided at the pianoforte, and played the accompaniments throughout the evening, with his usual judgment.

CHESTERFIELD.—The members of the Choral Society gave an excellent performance of Handel's *Acis and Galatea*, and Van Eren's Cantata *St. Cecilia's Day*, on the 5th ult., in the Market Hall. The soloists were Miss Henrietta Tomlinson, Mr. T. Coopen, Mr. E. Slack, Mr. R. Smith, and Mr. Grayson, of Lichfield Cathedral. Mr. H. Parkin led the band; Mr. Mountney presided at the harmonium; and Mr. H. N. Biggin conducted. The execution of the works was highly efficient, and they were well received by the audience.

CLIFTON.—On Friday the 1st ult. the third of Mrs. Viner-Pomeroy's Classical Chamber Concerts was given at the Victoria Rooms. The performers were Herr Straus (1st violin), Mr. J. A. Brooke (2nd violin), Mr. J. B. Zerbin (viola), Mr. J. Pomeroy (violin), and Mrs. Viner-Pomeroy (pianoforte). The programme opened with Spohr's Quartet, Op. 4, No. 1, admirably interpreted. Mendelssohn's Quartet, Op. 3, for piano, violin, viola, and violoncello followed; and the second part consisted of a violin solo by Mr. Pomeroy (Boccherini's Sixth Sonata), and Haydn's Quartet, No. 1. On Tuesday the 3rd ult. Miss Farler gave her annual Concert at the Victoria Rooms, assisted by Mdle. Alwina Valleria, Mdle. Parodi, Madame Demerit Lablache, Signor Runcio, Signor Del Puente, Signor Monari Rocca, and Signor Foli. All the items in the programme were most enjoyable. Mr. F. H. Cowen conducted.

CORK.—The second Concert of the Orchestral Union for the present season took place at the Assembly Rooms on the 9th ult., when the hall was crowded. The orchestra of the Society, numbering nearly fifty executants, played the Overture to *Fidelio* (Beethoven), Schubert's Symphony in B minor, the Overture to *Les Deux Femmes* (Cherubini), and Mendelssohn's Concerto in G minor for pianoforte and orchestra, in which the solo part was excellently played by Miss Annie Atkins. Mr. N. P. Healy performed De Beriot's Tenth Air Varié, for violin solo; and, in conjunction with Messrs. Howard, Pickering, and Jack, Mozart's String Quartet in D minor. The vocalists were Mrs. H. G. Craig, Miss Agnes Power, Messrs. Harvery, McKiernan, and Murphy. Mr. W. Kingrose Atkins was the Conductor. The concert was altogether a success, and reflected much credit upon all concerned.

DUNDEE.—The first annual Artillery Concert was held in the Kinnaird Hall on the 14th ult. The programme was an exceedingly varied one, and the performances met with hearty applause. The vocalists were Miss Jenny Pratt, contralto; Mr. J. R. Miller, tenor; and Mr. G. R. Adams, baritone; and the instrumentalists Mr. Arthur C. Haden, violin; Mr. F. Richmond, organ and piano; the Camp-nologists, under the direction of Mr. W. Hill; and the band of the 4th F.A.V.; Mr. C. J. Millar, Conductor. Miss Pratt was very successful, and had to respond to frequent encores. Mr. Miller and Mr. G. R. Adams also sang remarkably well. Instrumental solos were given by Mr. Arthur C. Haden on the violin, and Mr. F. Richmond on the organ and piano. The performances of the bell-ringers were very clever, and showed that the pieces had been carefully practised. Under the leadership of Mr. Millar, the band of the 4th F.A.V. played several selections in the course of the evening, and the entertainment was much appreciated.

DUNSTER.—On Thursday evening, the 7th ult., a Concert was given in the Assembly Rooms at the Luttrell Arms Hotel, it being the third of a series which has been held in the neighbourhood since the opening of the Church of England Schoolmasters' and Schoolmistresses' Benevolent Institution. The concert was under the conductorship of Mr. T. J. Dudney, the Organist of the church, who also played the whole of the pianoforte accompaniments in a masterly manner. The programme consisted of a good selection of vocal and instrumental music, besides several Glee and Part-songs, sung with remarkable expression, showing the most careful practice.

EASTBOURNE.—A Concert was given at the Pavilion, on Thursday the 7th ult., in aid of the Building Fund of All Saints' Church. The vocalists included Miss Marion Severn, Fräulein Kuge, Mrs. C. N. Hayman, and Messrs. Heisch, Ford, and Pedley. Miss Deane and Mr. George Langley contributed pianoforte solos. The principal feature of the evening was Schubert's String Quartet in G minor (Posthumous), played by Herr Cramer, the Messrs. Cooper, and Mr. Cole. Herr Cramer also performed Beethoven's Romance in G. The concert was in every respect a complete success.

EAST TWICKENHAM.—The Choral Society gave its second Concert of the season on Tuesday evening, the 12th ult., under the conductorship of Mr. J. C. Dunster, when an excellent performance of Rossini's *Stabat Mater* was given. The soloists were Miss Bradshaw (a promising soprano), Miss Helene Arim, Mr. Stedman, and Signor Adelmann. The choir sang extremely well. In the second part several popular numbers met with great favour, among which was Rosellen's Duet on "Otello," brilliantly performed by Mr. Dunster and Mr. J. C. Dunster; the latter also contributed considerably to the success of the concert as accompanist.

EDINBURGH.—The Edinburgh Orchestral Festival, which is now the chief event of the musical season in Scotland, commenced on the 9th ult. Thirty-seven years have passed since the munificence of General Reid secured the annual Concert that bears his name, and twelve years since the first efforts under the present régime in the way of reformation. Sir Herbert Oakeley may reasonably be gratified with the substantial improvements he has introduced. This year Mr. Charles Hallé, with his fine orchestra of seventy performers, was again engaged; Mdle. Thekla Friedländer, whose simple unaffected style contributed as much as the rare purity of her voice to her hearty reception at the last festival, was the soprano, and Madame Norman-Néruda, whose fame in Scotland is now greater than ever, the violinist. A morning Concert began the festival. The second Concert was not less successful than that of the Saturday afternoon. Every seat in the building was occupied, the hall, adorned with choice flowers and plants, presented a festive appearance; and Herr Henschel, the German baritone, made his first appearance. The "Reid" and principal Concert of the Festival was on the 13th. This commemorative Concert has commanded much attention for many years in Edinburgh; but it is entirely owing to the untiring zeal and energy of the present Professor of Music in the University that an indifferent concert has grown to be the nucleus of a regular festival. Herr Henschel, who fully confirmed the favourable impression formed of his powers the previous evening, gave "Happy Hours," by Sir Herbert Oakeley. The Song is scored for orchestra, and the accompaniment is effective. The Song itself, which is in Schumann's style, is full of passion, and Herr Henschel did it justice in every way. The artist also gave a Serenade from Handel's *Agrippina*. He seems to excel in every class of music, and from the bravura passages in Handel's *Almira* to the pathos of Schubert's *Der Neugierige* everything was equally admirable. Mr. Hallé's orchestra was never more efficient. The selections included Symphonies: Mozart's "Jupiter" and Beethoven's "Eroica," and a new work, "A Rustic Wedding," by Goldmark, not yet heard in London. The Overtures were *Il Seraglio*, *Euryanthe*, *Coriolanus*, *Melusine*, *Le Médecin malgré lui*, *Le Part du Diable*, and *Tannhäuser*. Also, Scherzo from the "Reformation" Symphony, Prelude to *Meistersinger*, Pianoforte Concertos by Beethoven, Mozart, and Chopin, and for violin by Spohr, &c. Madame Néruda and Mr. Hallé's solos were received with the utmost enthusiasm.

EVERSHOT.—The Annual Concert under the patronage of the Right Hon. the Earl and Countess of Ilchester was given in the new school-room on Thursday the 7th ult. The Glee, Part-songs, &c. were given by the church choir, and Solos were contributed by the Countess of Ilchester, whose singing was much admired, Mrs. Wilkins, the Misses Cave, and other amateurs. Mr. J. Manley, the Organist, sang "Nancy Lee," and for an encore Loder's "Diver."

HASTINGS.—A very successful Concert was given at the Music Hall, on Wednesday evening, January 30, by the members of St. Clement's Choral Society, assisted by eminent artists from London, under the direction of Mr. F. H. Hallett, Organist of St. Clement's Church. The first part consisted of Handel's *Ode Alexander's Feast*, with orchestral accompaniments, the band and chorus comprising about sixty performers. The principal vocalists were Miss Emily Thornton, Mr. Charles Beckett, and Mr. C. E. Tinney. Miss Thornton was highly successful in the several Solos allotted to her. Mr. Beckett sang with a fair amount of success, and Mr. Tinney was heard with admirable effect in "Revenge, Timotheus cries," and other Solos. The Chorus were, for the most part, well sustained, and reflected credit on the members of the Society. The second part was miscellaneous. Dr. Abram's Benefit Concerts, which took place in the Skating Rink, Cambridge Gardens, on Wednesday the 6th ult., were most successful. The members of the Choral Union, under the able lead of the Organist of St. Paul's, seemed to eclipse all previous efforts, and carried out with marked ability and success programmes of an exceedingly varied and difficult character. The morning concert commenced with a performance of Mendelssohn's *Athalie*. The solo parts were taken by Miss Emily Moore, Madame Poole, and Mr. E. F. Moore. The recitation, by Mr. Henry Bonus, of the lyrics was a feature in the performance. Schubert's *Twenty-third Psalm* was next performed, and the programme closed with Mendelssohn's hymn *Hear my prayer*. The opening Solo was charmingly interpreted by Miss Moore, and the Chorus, "The enemy shouteth," was grandly given by the choir. It was, however, in the concluding Solo and Chorus, "O for the wings of a dove," that the great success was achieved, by Miss Moore, whose refined and tasteful singing elicited rapturous and prolonged applause. At the evening concert Haydn's Oratorio *The Creation* was performed, the leading parts being sustained by Miss Emily Moore, Mr. Stedman, and Mr. Thurler Beale. The Chorus were especially well rendered. Mr. Zerbin led the band, and Dr. Abram conducted.

HUNTINGDON.—The Hunts Choral Society gave two performances of Handel's *Judas Maccabæus* in the Corn Exchange on the 30th and 31st January, under the patronage of the Earl and Countess Sandwich. The success of the instrumentalists (amateurs) was mainly attributable to the professional services of Mr. Villin. The following solos were well rendered: Recitative and Air, "From mighty Kings," Miss Rooper; Recitative and Air, "So shall the lute and harp," Mrs. Owen; Air, "Father of Heaven," Miss Hopkins; and Recitative and Air, "The Lord worketh wonders," Mr. Boxall. The Chorus went well, especially "Lead on!" Mr. Rees, the talented Conductor, must be congratulated on the great improvement his pupils are making.

KILMARNOCK.—On Friday evening, January 25, the Burns Anniversary was celebrated by a popular demonstration in the Corn

Exchange Hall under the auspices of the Burns Statue Committee, the proceeds being applied to the fund for the erection of a monument in Kilmarnock to the poet's memory. The musical talent of the town having been secured for the occasion, an excellent programme of Burns's songs was prepared, which had the effect of attracting a very large audience. Provost Sturrock occupied the chair. On the centre of the platform was ranged a choir of picked voices under the leadership of Mr. Joseph Wilson, Conductor of Psalmody in the Low Church. Mr. Newsome, Organist of Trinity Church, presided at the organ; and Mr. Joseph Wilson, jun., Organist of the Low Church, presided at the pianoforte. The solo singers were Messrs. May, White, Dick, Shields, Williamson, Johnston, and M'Bride.

LEEDS.—At the Town Hall Popular Concert on the 16th ult. the celebrated Brouil family was engaged, with Mdlle. Bertha Brouil as leader. The first piece given by these artists consisted of two movements from Mendelssohn's Quartet in D major, which was excellently rendered. Still more successful was Haydn's arrangement of the Austrian National Hymn, which was played with a precision and delicacy that could scarcely have been surpassed. M. J. A. Brouil gave a violoncello solo with much taste and ability, in which he was effectively accompanied by Mdlle. Cicely Brouil; and Mdlle. Bertha Brouil performed a Romanza (G major) by Beethoven. The first of Dr. Spark's contributions was the Chorus, "Best is the man," from his Oratorio, *Joseph*; and he also performed with much effect three celebrated Funeral Marches. Dr. Spark deserves the thanks and the assistance of every lover of the art for the efforts which he is making to popularise really high-class music.

LIVERPOOL.—Not the least attractive of the Musical Societies of the town is the recently formed private choir of Mr. Frederick Barnes (Organist of St. Margaret's Church), the open rehearsal of which was rendered additionally interesting by the fact that Brahms's *Song of Destiny* was produced for the first time in Liverpool. This work is entirely written for chorus, and proceeds to the end without a break. Its performance was the most successful of the evening, both as regards accuracy and feeling, the long slow piano movement with which the composition begins being given with particular delicacy of expression. Throughout, the choir seemed fully at home amid the difficult and novel effects peculiar to this composer. Much praise is due to the lady who presided at the pianoforte, and to Mr. Barnes himself, who conducted both Brahms's work and Mendelssohn's setting of Psalm cxv. with skill and judgment.

MANCHESTER.—The Misses Clelland gave a Concert in the Memorial Hall on January 28, when the second part of the programme was devoted exclusively to works by Manchester composers. Miss Carina Clelland was highly successful in "Casta Diva" and Dr. Hiles's song, "The Hebrew Mother;" Miss Edith Clelland was heard to advantage in Mr. Hecht's Duet, "Life," as also in Mr. Bradley's melodious ballad, "They tell me flowers are blooming still." Other solos were sung by Messrs. Jones, Whittaker, and White. Dr. Allison played three pianoforte solos, including his Tarantella in A minor.

NORTH ELHAM.—On the 10th ult. a very successful musical entertainment, with readings, was given in the National Schoolroom. The audience, though not so numerous as usual at these entertainments, was a very appreciative one, and heartily applauded every item of the programme. All the performers were local people, the singers being the members of the church choir, and the readers the Rev. A. G. Legge, the vicar, and the Rev. W. Watson, of the County School. The programme was of a popular character, and included several Christy Minstrel Songs and Choruses, which were performed with great neatness and precision; but the gem of the evening was Mr. Pearson's Part-song, "Woods in winter," sung by the choir with much taste and feeling. Mrs. Legge played a solo on the pianoforte, and Mr. Pearson one on the violin.

OCKLEY.—On Monday evening, the 4th ult., Mr. Charles G. Sadler, Organist of the Parish Church, gave his second Annual Concert in the Schoolroom, assisted by Mrs. Calvert, Mrs. Kennedy, Miss Hibbert, Miss Chasemore, Mr. Kennedy, Lieut.-Colonel Calvert, and the choir of St. Margaret's. The programme consisted of Glee, pianoforte solos and duets, and vocal solos. The choir sang Stevens's "From Oberon," and Sullivan's "O hush thee," remarkably well. Mr. Sadler conducted.

RYDE, ISLE OF WIGHT.—The Choral Union gave Mendelssohn's *St. Paul*, on January 24, at the Town Hall. Soloists, Miss Jessie Brown, Miss A. Roper, Messrs. Hanson and Cross. The Choruses were well sung, the class fully sustaining the reputation long since obtained for correctness and vigour in attack. Special praise must be given for the rendering of "Help, Lord," "O great is the Lord," "The nations," and "Is this he." Mr. Frank Amor led the orchestra, and Miss Margaret F. Fowles conducted.

SCARBOROUGH.—On the 6th ult. another of a series of Winter Concerts in aid of the funds for erecting an organ in St. Martin's Grammar School was given in the school. The programme was divided into two parts, the first consisting of Sir Sterndale Bennett's *May Queen* To Messrs. G. G. Cleather, E. H. Holder, Miss Adelaide Banks, and Mrs. G. G. Cleather all praise is due for the admirable manner in which they rendered the solos. Miss Hutchinson and Mr. W. Creser, Mus. Bac., Oxon., presided at the pianoforte, and Mr. R. H. Turner at the harmonium. The Overture and pageant music were given in admirable style; and the accompaniment of the Cantata on the pianoforte by Mr. Creser was also a feature of the performance. Mr. Menzies, the second part of the programme, was much admired as an accomplished violoncellist.

SHEFFIELD.—A ballad and instrumental Concert was given in the Albert Hall on the 1st ult. Madame Rose Hersee, Madame Enriquez, Mr. B. McGuckin, and Mr. E. Tovey were the vocalists, Mr. Keppel the solo flautist, and Mr. Bending the solo pianist and accompanist. The excellent manner in which the programme was gone through was highly pleasing to the audience, and the artists received frequent encores. The concert was a great success.—On the 9th ult. Messrs. Peck and Wainwright introduced the eleventh series of their weekly Concerts at the Albert Hall, the entertainment on this, as also on the following Saturday, being principally orchestral. The performances of

the band were rendered in a manner that not only reflected the highest credit on the executants, but elicited the warmest applause of the audience.—On the 18th ult. the Albert Hall was well filled by a fashionable audience, on the occasion of a Concert given by the members of the band and the Sheffield squadron of the 1st W.V. Yeomanry Cavalry. The bands of the Yeomanry and the 84th Regiment supplied the orchestral music, the vocalists being Miss Smythe, Mrs. Holt, and Mr. R. Hollins. Miss Smythe and Mr. R. Hollins were especially well received, and their several contributions encores. Mr. S. Suckley, the Bandmaster of the Yeomanry, and Herr Bonnisseau, Bandmaster of the 84th, conducted; and the manner in which not only the solo passages, but the orchestral pieces generally, were gone through was highly appreciated. Mr. S. Suckley accompanied.

SHERBORNE, DORSET.—The Musical Union gave a Concert on Thursday evening, the 7th ult., at the Town Hall. The orchestra was filled with a large body of vocalists—about eighty in number—and the soloists were Mrs. R. Ensor, Mrs. F. Ensor, Mrs. Carr Glynn, Mr. Dudley Thomas, and Mr. Frank Thomas, Miss R. Curme presided at the piano, and Mr. Louis N. Parker, Associate of the Royal Academy of Music, conducted. The first part of the programme consisted of Sir W. Sterndale Bennett's Sacred Cantata, *The Woman of Samaria*. The Quartet, "God is a Spirit," was excellently sung by Mrs. R. Ensor, Miss F. Ensor, and the Messrs Thomas, and the audience accorded warm plaudits. The Choruses were almost faultless, the time, expression, and taking up of the parts being strictly observed throughout—the result of the careful, energetic, and persistent drilling by the Conductor at the practices. The second part consisted of selections, and included a Duet, "Come, let me lead thee," from Mr. Parker's *Idyll*, *Silvia* (well rendered by Mrs. R. Ensor and Mr. Dudley Thomas), and Schumann's "Gipsy Life."

SHILDON.—The members of St. John's Church Choir gave a Concert of vocal and instrumental music in the National Schoolroom on Wednesday evening, the 20th ult. The Part-songs were well rendered by the members of the choir, showing the careful training of Mr. W. Dods, the Choirmaster.

ST. LOUIS, U.S.—Professor Malmene, the well-known musical Director, has been recently presented with a gold-mounted baton, on behalf of the members of the Druid Singing Society. The subscribers to the testimonial, appreciating Professor Malmene's efforts to improve their musical culture, appointed Messrs. H. W. Mice and L. Shellhemmer a Committee. Miss Annie Lorch delivered the presentation address, and the Professor made an appropriate response. The baton is inscribed, "Waldemar Malmene, Mus. Bac., Cantab.," and is in every respect a fine piece of work.

STRATFORD-ON-AVON.—A Concert was given at the Town Hall on the 4th ult., at which the performers were Mr. Charles Hallé (pianoforte), Madame Norman-Néruda (violin), Miss St. Clair Taylor and Mr. S. Betjemann (vocalists). The programme included Beethoven's Moonlight and Kreutzer Sonatas; a Fantasia Caprice in A, by Viëuxtemps; Andante and Rondo in B flat (Dussek); and Barcarole in G, and Scherzo in D (Spohr), all of which were warmly received.—On the 14th ult. the first Concert of the Choral Society was given at the Town Hall. The first part of the programme consisted of selections from *Judas Maccabæus*, Miss Woolley taking the soprano solos, the others being appointed to members of the Society. The second part consisted of Part-songs, vocal solos by Miss Woolley and Miss Cox, and a pianoforte piece by Mrs. Luce. Miss Woolley gained an encore for her singing of "Should he upbraid." The accompaniment of Mr. Maries contributed in an essential degree to the success of the entertainment.

SYDNEY, N.S. WALES.—The third Concert of the present season in connection with the Civil Service Musical Society took place in October last in the Masonic Hall. The first part of the programme consisted entirely of selections from Bellini's Opera *Norma*, the vocalists being Miss Moon, Mr. John Bushelle, Mr. Hinchey, and two amateur members of the Society. The Conductor was Mr. D. Callen; Herr Kretschmann led the orchestra; and Mr. Banks presided at the pianoforte. This Society, which has now been in existence eleven years, possesses a good amount of musical ability, and is capable of greater development than has hitherto been attempted. Miss Moon and Mr. Bushelle, nephew of Wallace the composer, sustained their parts excellently. The second part opened with the March from *Tannhäuser*, which was vigorously performed by the band, and the Chorus attached to it was also well given. A determined encore followed. A violin solo by Herr Kretschmann was brilliantly performed, and loudly applauded. Altogether the concert was one of the best yet given by the Society, and great credit is due to the leading members, and particular praise to those who formed the choir.

TUNBRIDGE WELLS.—Morning and evening Concerts were given in the Calverley Assembly Rooms on Wednesday, January 30, when Francis Howell's new Cantata, *Song of the Months*, was performed, the composer acting as Conductor. The principal vocalists were Mrs. G. Gates, the Misses Knight, Mr. Albert James, and Mr. Musgrave Tufnall; there was an efficient band, with Mr. J. Barrett presiding at the piano. The Cantata, which contains several extremely pretty and effective items, received ample justice from the above-named artists, and the Choruses were rendered with great spirit. The second part of the programme consisted of songs, &c. A pianoforte and harmonium combined designed and adapted by Messrs. Gates and Co.) proved very effective.

WESTERHAM.—One of the best Concerts that has taken place at the Public Hall for some years past was that given on the 12th ult. by Mr. T. Chapman, of Croydon. The vocalists engaged were Miss Peritt (of the Royal Academy of Music), Mr. J. B. Shakespeare, Mr. T. E. Warner, Mr. T. G. White, and Mr. W. V. Keen. A well-arranged programme had been prepared, and so admirably was every piece rendered that many were redemanded. Mr. T. Warner proved an efficient pianist, and the concert as a whole was highly satisfactory. The proceeds of the entertainment were devoted to the fund for the enlargement of the Westerham Infant Schools.

WESTON-SUPER-MARE.—The Amateur Choral Society (a new Society started last autumn) gave a performance of the *Messiah* at their first

Concert on the 6th ult. The Society numbers over eighty voices, under the conductorship of Herr Sondermann, of Bath, and the manner in which the Choruses were rendered reflects great credit on all concerned. The Solos were taken by Mrs. Goldsmith, Mrs. Boyle, Miss Price, Miss A. Poole, Miss M. Price, Mr. Taylor (of Wells Cathedral), Mr. Norvill, Mr. H. F. Davies, and Mr. H. St. B. Goldsmith. Miss Poole presided at the pianoforte, and Mr. Brownell, of Bath, at the harmonium.

WINDSOR.—A Pianoforte and Violin Recital was given in the Town Hall on the 2nd ult., by Mr. Charles Hallé and Madame Norman-Néruda. The performance was under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein, who was present. The programme was selected from the compositions of Beethoven, Handel, Dussek, Schumann, and Chopin; Beethoven's "Kreutzer Sonata" (piano and violin) elicited the loudest and warmest applause. Mr. Dyson, with whom the arrangements rested, sang two Songs, "The Lotus Flower" (Schumann) and "Twilight is darkening" (Kücken), with good effect. The third of Mr. Dyson's Classical Concerts took place on the 19th ult. An excellent programme was provided, containing selections from the works of Raff, Servais, Beethoven, Chopin, Leclair, and Schumann. The performers were Herr Morsch (pianoforte), Herr Wiener (first violin), Mr. Zerbini (viola), and Herr Daubert (violinello). The execution of the various items was excellent, and was fully appreciated by the audience. The violinello solo, Adagio and Rondo (Servais), played by Herr Daubert, was especially admired. The vocal music included "O Memory" (Leslie), excellently sung by Masters Lowe and Smith and Mr. Dyson.

WOLVERHAMPTON.—An excellent Concert was given by the members of the Festival Choral Society, on Wednesday evening, the 6th ult., at the Agricultural Hall. The programme was of a miscellaneous character, comprising instrumental and vocal selections of the highest class. Madame Norman-Néruda and Mr. Charles Hallé were the leading artists, and their performances were perfect. They were ably supported by Herr Straus (viola), and Herr Franz Néruda (violinello). Vocal solos were sung by Miss Jessie Royd, and a number of Part-songs by the choir of the Society. The instrumental portion of the concert opened with a Quartet in E flat, by J. Rheinberger, every movement of which was skilfully given. Madame Néruda won honours by her execution of a Polonaise in A, by H. Wieniawski, accompanied by Mr. Hallé, in which her bowing was remarkable for its power and precision. Mr. Hallé's solos on the pianoforte—Minuetto Grazioso and Tambourin (Gluck and Hallé), and "Il Moto Perpetuo" (Weber)—exhibited the manipulative skill for which he is so celebrated. The Spohr Duet by Madame Norman-Néruda and Herr Straus was one of the most remarkable features of the concert. Miss Royd delighted the audience by her rendering of "The soldier tired" and other songs, receiving several encores. The part-singing was highly creditable. Mr. Stockley conducted, and Mr. Mann accompanied, with their customary ability.

WOOD GREEN.—On Friday the 8th ult., the members of the choir and a few friends in the congregation of the Wesleyan Chapel presented the Organist and Choirmaster (Mr. T. H. Bird) with a handsome timepiece, accompanied with a flattering inscription, ornamentally written and framed. The presentation was made by the Rev. W. H. Cooper on behalf of the subscribers, and several of the trustees of the chapel spoke in eulogistic terms of the Organist, and bore testimony to the high esteem in which he was held by the officers and members of the church.

WORTLEY.—On the 21st ult. an Evening Concert, announced as the last of the season, was given in the Schoolroom before a large audience. The Sheffield Orpheus Quartet (Mrs. House, and Messrs. Berrisford, A. Wilson, and H. Makin) gave, in a highly artistic manner, several vocal pieces, many of which were encored. Master F. Beaumont (a youth of twelve years of age) displayed considerable ability in his rendering of two piano solos. Mr. J. Beaumont was the accompanist.

ORGAN APPOINTMENTS.—Mr. John Barrett, jun., to Christ Church, Clifton.—Mr. F. W. Partridge, to Christ Church, Beckenham.—Mr. George Robert Bannister, to the Parish Church, Yalding, near Maidstone.—Mr. Charles Hall, to St. Clement's, E. Dulwich.—Mr. F. H. Taylor, Organist and Choirmaster, to St. Michael's and All Angels' Church, Calmore, Walsall.—Mr. Frank Spinney, F.C.O., Organist and Choirmaster to the Parish Church, Royal Leamington Spa.—Mr. George Carr, Organist and Director of the Choir to Bloomsbury Chapel.—Mr. Thomas Forward, to St. Giles's, Northampton.—Mr. Charles Winterbon, Organist and Choirmaster to St. James's Parish Church, Dover.

CHOIR APPOINTMENTS.—Mr. H. R. Scott and Mr. B. Hamer (Tenors), and Mr. R. S. Thorpe (Bass), to St. Philip's, Kensington.—Mr. Robert S. Meynell (Principal Bass), to St. Barnabas' Church, Kensington.

OBITUARY.

On January 22, in Dublin, Mrs. ALBAN CROFT, aged 61.

On January 28, at Ventnor, after protracted suffering, Mr. A. D. MILES, A.R.A.M., Park Street, W., Professor of Music, for six years Organist and Choirmaster, St. Mark's, Grosvenor Square, London (formerly, for many years, of St. Mary's, Lutterworth), eldest son of Mr. G. Miles, Osmaston Street, Derby, in his 37th year.

On the 7th ult., at Beckington Academy, Bath (suddenly), CHARLES, eldest son of Mr. H. MILLINGTON, Organist of Trowbridge, aged 12 years.

On the 11th ult., at King's Heath, near Birmingham, aged 87, THOMAS VALENTINE, formerly a popular composer and teacher of music.

On the 13th ult., at South Richmond Street, Dublin, after a short illness, of acute bronchitis, MARY, widow of the late SAMUEL JAMES PROUT, of Grafton Street.

DURING THE LAST MONTH.

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